

SCREENLANDANC

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What Marriage
Has Done For
Me So Far

By

Jane Powell

Gene
Tierney

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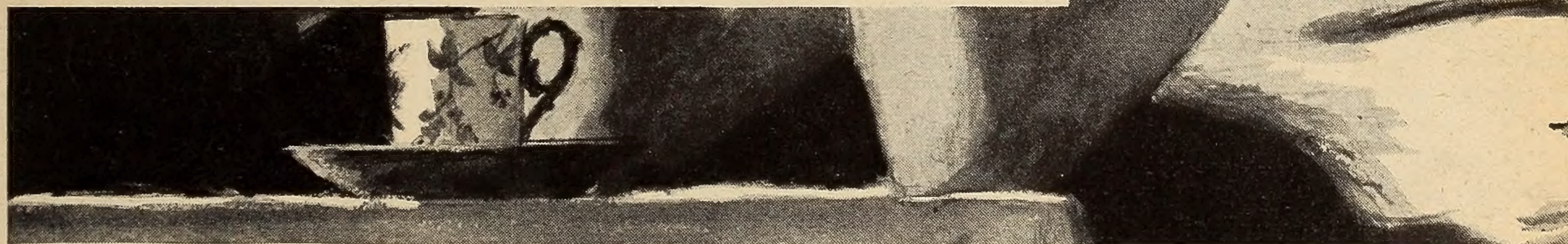
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First Run Features

What Hollywood Itself Is Talking About!.....	Lynn Bowers	20
<i>The stars themselves get a kick out of the latest gossip in the movie colony</i>		
What Marriage Has Done For Me So Far.....	Jane Powell	22
<i>"The newness of being a wife has brought out the perfectionist in me"</i>		
Make Your Own Breaks.....	Jack Holland	26
<i>"Everything I've done," says Alan Ladd, "has been a matter of knocking down doors"</i>		
The Legend Of The Legs.....	Fredda Dudley Balling	30
<i>The fascinating story of Betty Grable's underpinnings</i>		
The Secret Story I've Never Told.....	Ann Blyth	36
<i>Ann reveals the formula she trusts in for fulfillment as actress and woman</i>		
Clifton Webb Is Really Twins!.....	Gladys Hall	40
<i>Just one of Clifton Webb has never been enough to go around</i>		
I Know That I'm In Love.....	Janet Leigh	42
<i>But Janet wants to make sure it's the real thing before marrying again</i>		
How To Get Along With Women.....	Wendell Corey	45
<i>"You can overdo the business of waiting on women—it's still a man's country"</i>		
To Be Or Not To Be A Heel.....	Reba and Bonnie Churchill	48
<i>Richard Widmark's dilemma</i>		
Record Roundup.....	Bert Brown	60

Exclusive Color Photos

Cyd Charisse, starring in "Tension".....	28
Ava Gardner, starring in "East Side, West Side".....	32
Celeste Holm, starring in "Champagne For Caesar".....	34

The Hollywood Scene

Party Gossip.....	Cobina Wright	6
Your Guide To Current Films.....	Helen Hendricks	12
Newsreel.....		19
Tarzan's New Mate (<i>Vanessa Brown</i>).....		21
Understanding Wife (<i>Cyd Charisse</i>).....		29
Plum For Ava (<i>Ava Gardner</i>).....		33
Another Hit For Celeste (<i>Celeste Holm</i>).....		35
Looking Into "The Glass Menagerie".....		38
Rugged Villain (<i>Jack Lord</i>).....		44
Making Merry With Marilyn (<i>Marilyn Maxwell</i>).....		46
It Can Be Done (<i>Gale Storm</i>).....		47
SCREENLAND Salutes Kirk Douglas.....		50
Good Cheer From Home.....		51

For Femmes Only

The Ideal Shampoo (<i>Ginger Rogers</i>).....	Courtenay Marvin	16
Cotton-Time (<i>Geraldine Brooks</i>).....	Kay Brunell	52

ON THE COVER, GENE TIERNEY, STARRING IN
"NIGHT AND THE CITY," A 20TH CENTURY-FOX FILM

APRIL, 1950

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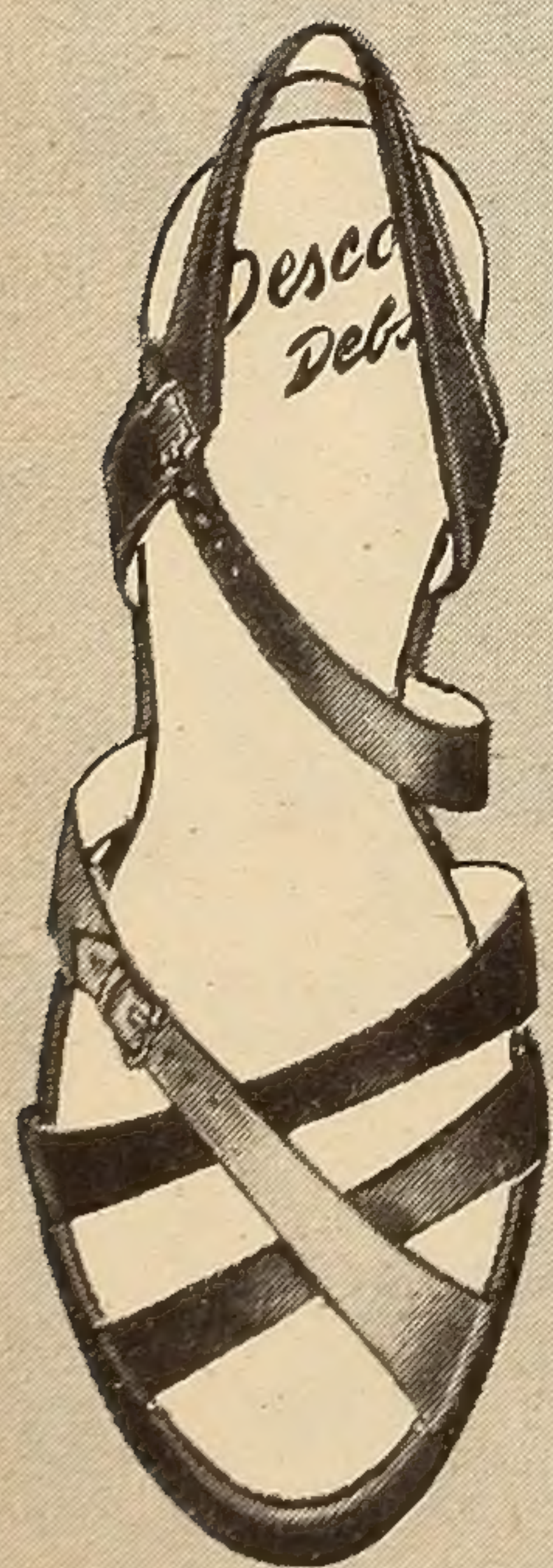
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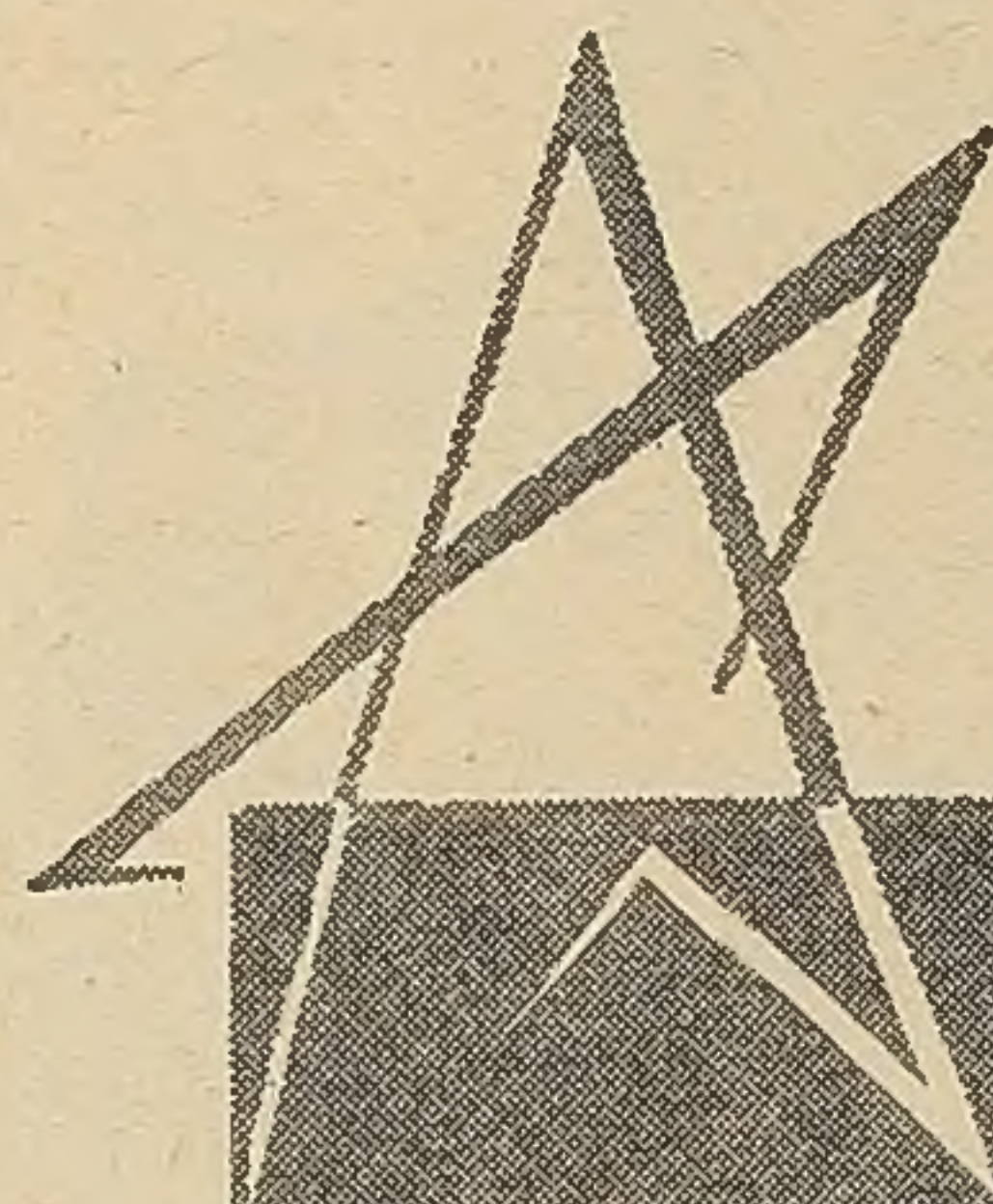
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Harvey brings Jimmy Stewart an Easter basket. You won't see him in picture, but this is how he probably looks to gentle Elwood Dowd, played by Jimmy in U-I's "Harvey." Jimmy successfully did role on Broadway for some months.



Cobina Wright's

PARTY GOSSIP

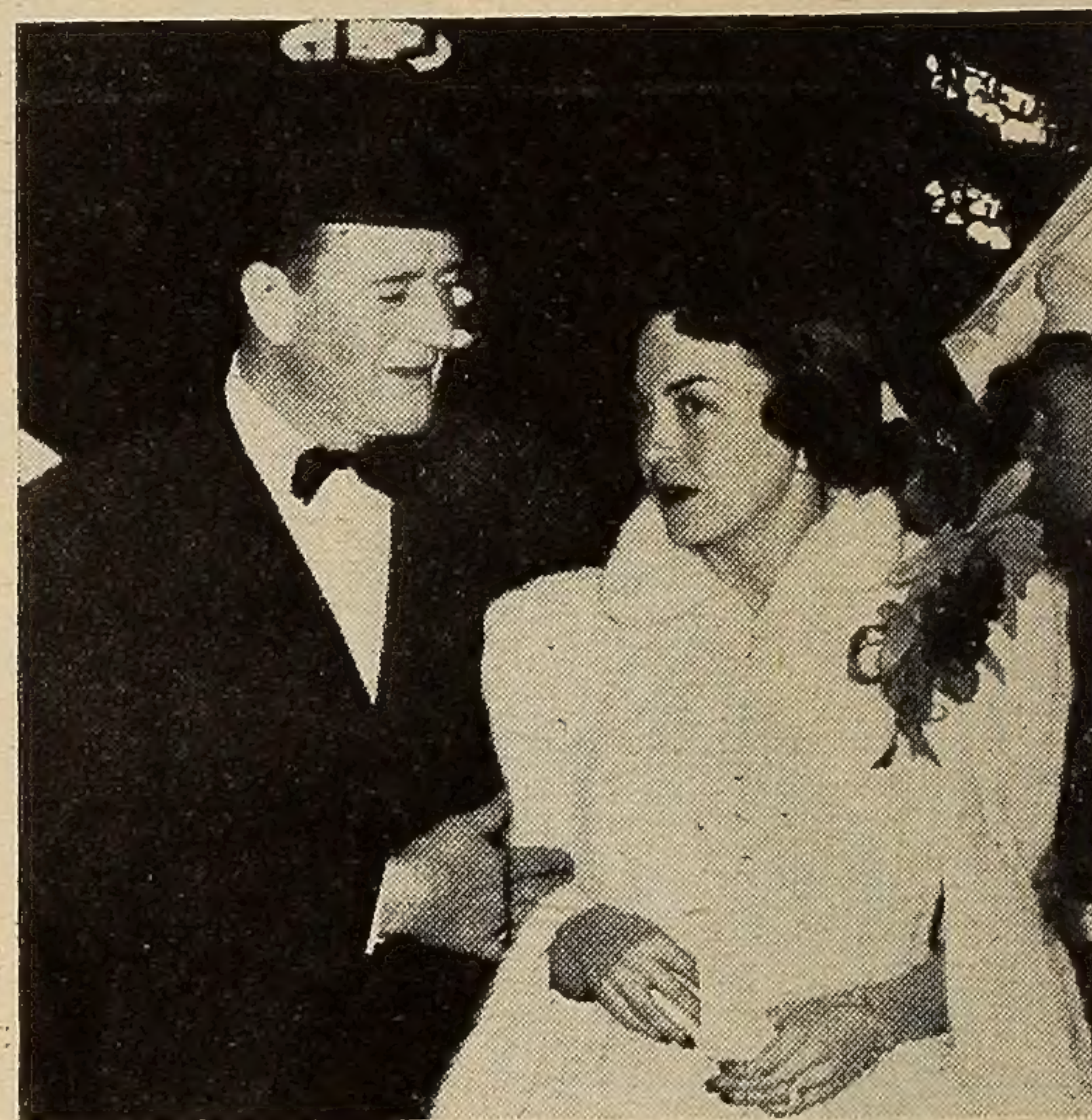
ANYTHING can happen in Hollywood, even a trip to the moon!

If you don't believe it you should have come along with scores of your favorite stars to a cocktail party on the moon's surface the other afternoon.

We were all invited to visit the huge set which George Pal is using for his new scientific movie production, "Destination Moon," and I must say it was a startling experience.

Among the surprised "moon maidens," who couldn't believe their eyes, were Dorothy Lamour, Ann Miller, Diana Lynn, Betty Hutton, Gail Russell, Rosalind Russell, Frances Bergen, Jeanne Crain, Valli and Ellen Drew.

(Please turn to page 8)



Janet Leigh, Marie Windsor and star Adele Mara at the opening of "Sands Of Iwo Jima."

Mr. and Mrs. John Wayne arrive at Carhay Circle for his "Sands Of Iwo Jima" premiere.



Somewhere...
somehow...
some time...
every man
learns
that

"DEADLY IS THE FEMALE"

starring

PEGGY CUMMINS
JOHN DALL



A KING BROTHERS PRODUCTION with BERRY KROEGER • MORRIS CARNOVSKY
Produced by MAURICE and FRANK KING • Directed by Joseph H. Lewis • Screenplay by MacKinlay Kantor and Millard Kaufman
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Pleasant
IN ACTION

Pleasant
FOR CHILDREN
& GROWN-UPS

When Nature 'forgets'
remember
EX-LAX
THE CHOCOLATED
LAXATIVE

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SITROUX
...say SIT-TRUE
TISSUES

softer.

finer.

stronger

than ever



Cobina Wright's PARTY GOSSIP

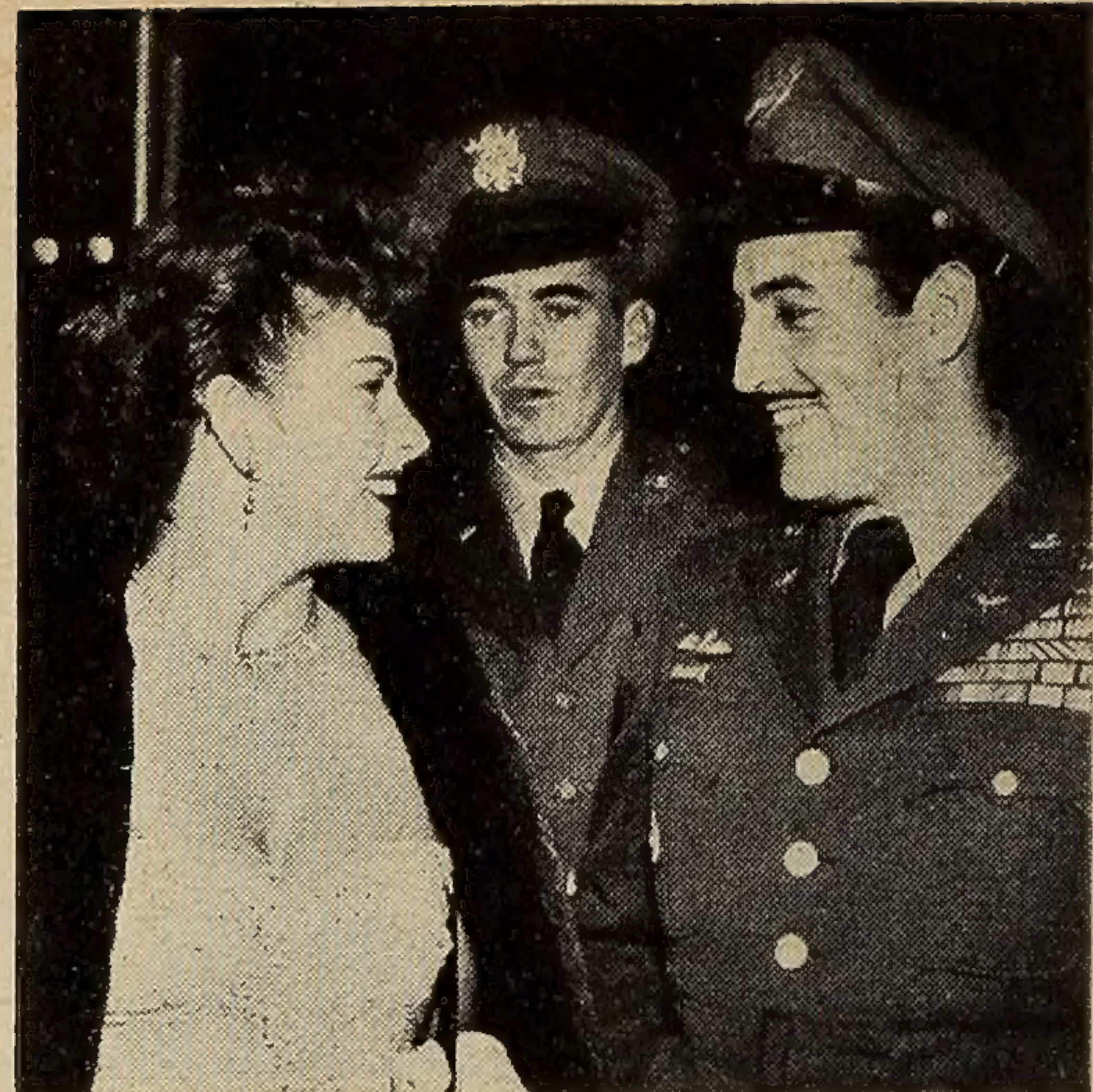
For this was no Buck Rogers dream-up. As Producer Pal explained to his glamorous guests, this was an exact replica of a portion of the moon's surface. Scientific engineers went up to California's great Palomar Observatory—the largest in the world and took telephotographs of the moon, enlarged them and then reproduced them to scale, including an actual-size crater, in the center of which I discovered Roz Russell and her husband, Freddie Brisson, sipping Martinis while listening intently to a scientific explanation of why, in the not-so-far-distant future, they might both actually be having a pick-me-up on the real moon!

* * *

To increase the eerie unreality of it all, a black velvet ceiling (the sky is black above the moon), three-dimensional painting and weird phosphorescent lights were added, giving the whole setting authentic atmosphere and giving the observer the uncanny sensation of being 44 million light years away from the earth.

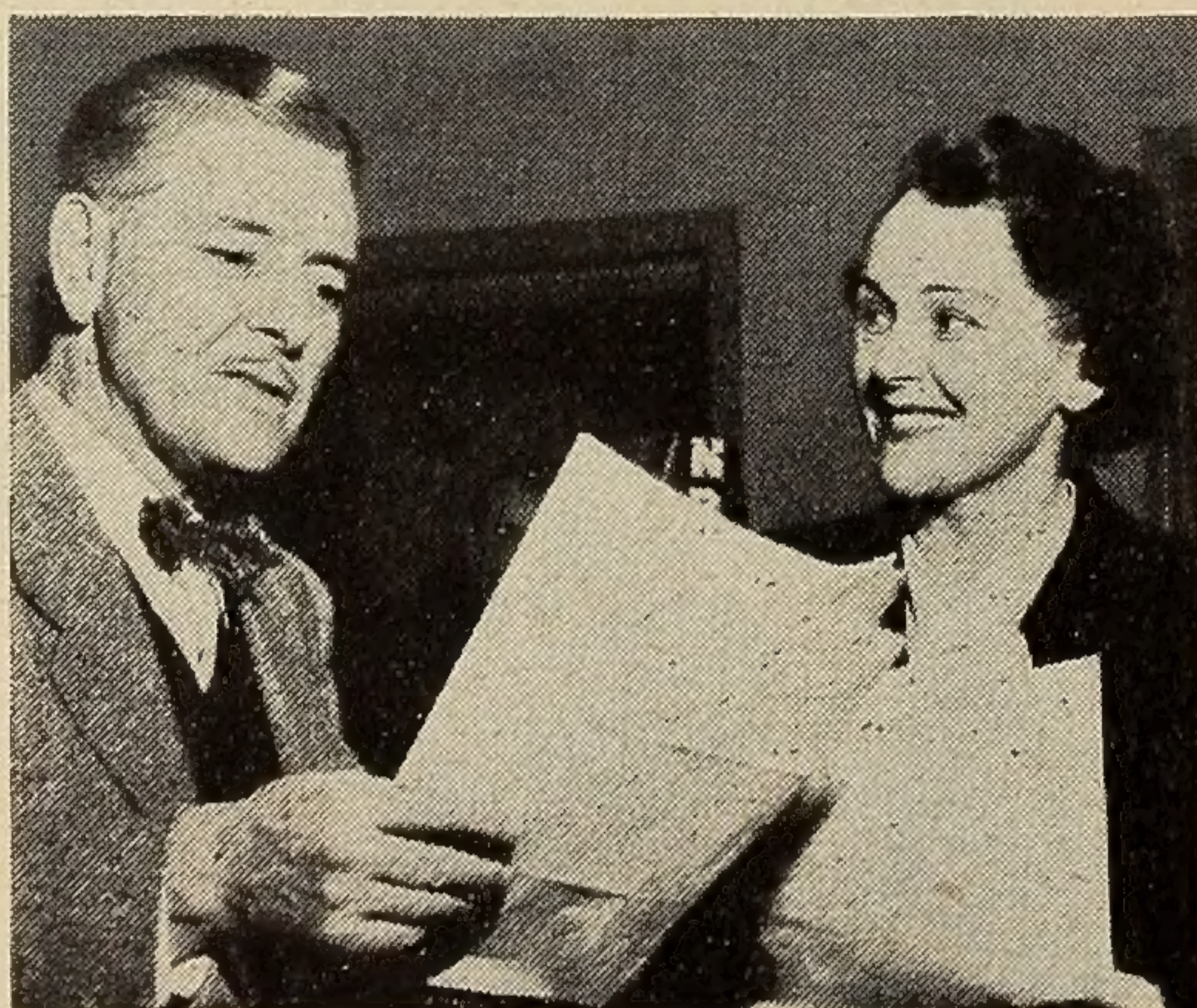
* * *

Edgar Bergen and George Murphy were inclined to scoff at the likelihood of man ever making the space trip, until scientists, and experts on various rocket projects who supervised the building of the fantastic and mammoth set, explained that



War hero Capt. Don Gentile with Coleen Gray at premiere of 20th's "Twelve O'Clock High."

In opening night audience at "Sands Of Iwo Jima" were star John Agar and his mother.



Ronald Colman and his wife, Benita, act together on their NBC show, "The Halls Of Ivy."

En route to Helena, Montana, for Warners' "Montana" premiere are the David Brians.



it is no longer a question of *if* man will fly to the moon, but *when* he will.

"So, you see," exclaimed Explorer Lewis Cotlow, "we may all soon be meeting on the moon!"

"Not I," piped up witty Reggie Gardiner. "The word 'lunacy' comes from moon madness and this is as close as I intend to come to it!"

* * *

Seriously though, we were all impressed and not a little awed by the possibility of such an undertaking and I'm sure all the stars enjoyed their first trip to the moon.

* * *

A Hollywood coronation attended by much pomp and mock ceremony has banished the last doubt concerning restaurateur Mike Romanoff's right to the title of Prince. Not to be confused with the Russian one of the same name, this Romanoff dynasty was founded by the New Yorker who came out to Hollywood to find his kingdom in one of the most exclusive and popular cafes on the West Coast. This kingdom is bounded on the South by Wilshire Boulevard, on the West by autograph seekers and on the North and East by movie stars and bartenders, while the royal coffers overflow with vintage wines and choice viands. So it was only fitting that Mike's loyal "subjects" should stage a formal coronation. (Please turn to page 10)

WYMAN DIETRICH WILDING TODD
JANE MARLENE MICHAEL RICHARD

THE
STAGE
IS SET
FOR
WARNER
BROS.
MOST EXCITING
HIT YET...

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**Stage
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ALISTAIR SIM • DAME SYBIL THORNDIKE

.. there she stood--
the actress in a role
she didn't dare play!

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ATTENTION, ALL MOVIEGOERS! Now is the time to kill that 20% U.S. Movie Tax! Wire or write your congressman!

The "court" consisted of Humphrey Bogart, Paul Douglas, David Niven, Bing Crosby, Reggie Gardiner and Joe Schenck, who erected an elaborate throne in Mike's Beverly Hills home, or rather palace. They presented Mike with a magnificent royal crown, and while "ladies-in-waiting" Lauren Bacall, Hjordas Niven, David's attractive Norwegian wife, Nadia Gardiner and Gertrude Lawrence all curtsied deeply in their court gowns, Prince Mike Romanoff was finally crowned.

* * *

As he knighted his faithful followers, he waved his bejewelled scepter and exclaimed, "I'm the only prince in the world who won't be forced to abdicate!"

It was all great fun and after the ceremonies were over, Mike hosted a dinner for them at his famous restaurant where he put his crown, which is really a magnificent thing, under a glass bell for all future patrons to see.

* * *

Few girls in Hollywood are more liked or have more friends than cute little Janet Blair, because she is as friendly and as unaffected as she is pretty. Janet has been away from Hollywood for over a year, playing on the Broadway stage and touring with her new night club act, which she recently opened at Ciro's. To welcome her back to the West Coast, where she is staying only briefly before stepping into Mary Martin's G.I. shoes in the road company of "South Pacific," her close friends, Esther Williams and Ben Gage, gave a cocktail party.

* * *

Among Janet's friends who gathered in the snug little Ciroette Room to give the titian-haired starlet a gala greeting were the John Lunds, handsome Zachary Scott, who had just gotten his divorce and who came with Arlene Dahl, Lucille Ball and Desi Arnaz, Joan Crawford and Cesar Romero, who is certainly one of Joan's most faithful escorts, Diana Lynn and her husband, John Lindsay, Dana Andrews and

Lauren Bacall and Humphrey Bogart on their arrival in New York for a brief vacation.



Between scenes of sombre drama, "The Men," Teresa Wright, Marlon Brando brighten up.



Bill Powell, Peggy Dow starred in "One Way Passage" for Screen Directors' Playhouse.

his wife and folk singer Burl Ives, who had just completed his first starring role in "Sierra," the picture which Audie Murphy and Wanda Hendrix made together before they split up, reconciled and split up again. At this writing they're back together again but the marriage is still shaky.

* * *

For a novelty at the party Burl brought his guitar along and he strummed accompaniment, while Janet donned a ten-gallon hat and sang some early Western ballads, which is quite a contrast to the sophisticated lyrics she uses in her swank nightclub appearances.

* * *

While Marilyn Maxwell and Andy MacIntyre slipped away very quietly to Santa Barbara to get married, when they returned from their brief honeymoon, they tossed a huge party in Andy's restaurant, the Encore, in place of a wedding reception.

* * *

It was a fun affair and everybody agreed that they had never seen a happier—or more dazzling—bride. Admiring Marilyn's sapphire and diamond wedding set—ring,

Cobina Wright's PARTY GOSSIP

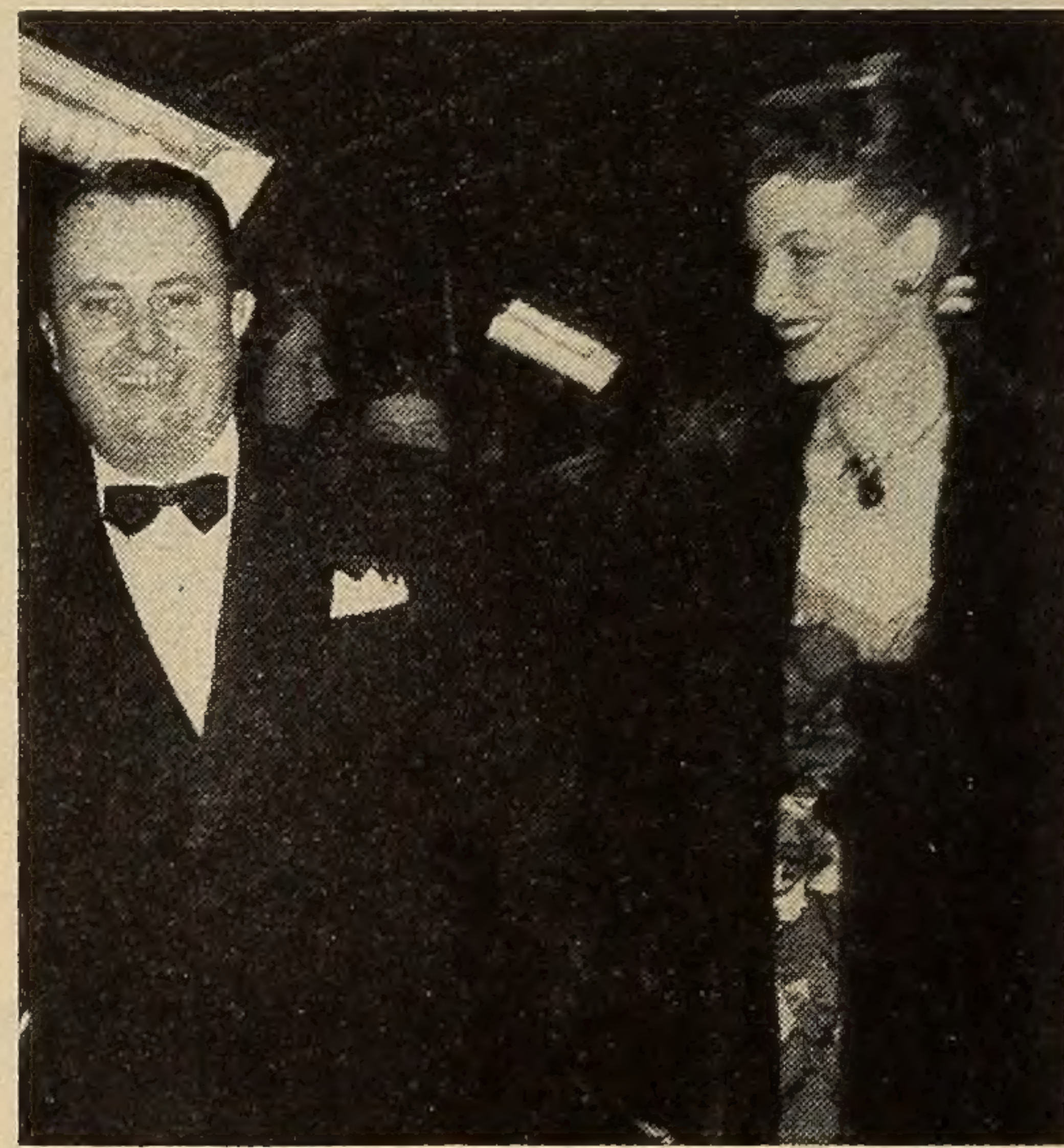
bracelet and pin—were Betty Hutton, Rhonda Fleming, Bonita Granville, Florence Marly, Cleatus Caldwell, Shelley Winters, Cathy Downs and Gloria Grahame.

* * *

Making a very striking appearance was cute Ruth Roman, who just over a year ago was practically an unknown. Today, Ruth is being sought by every major studio! Of course, Ruth has talent, besides being so cute.

* * *

Another young actress, who has made spectacular progress is Jane Greer, who once sang with Rudy Vallee's band and later married and divorced him.



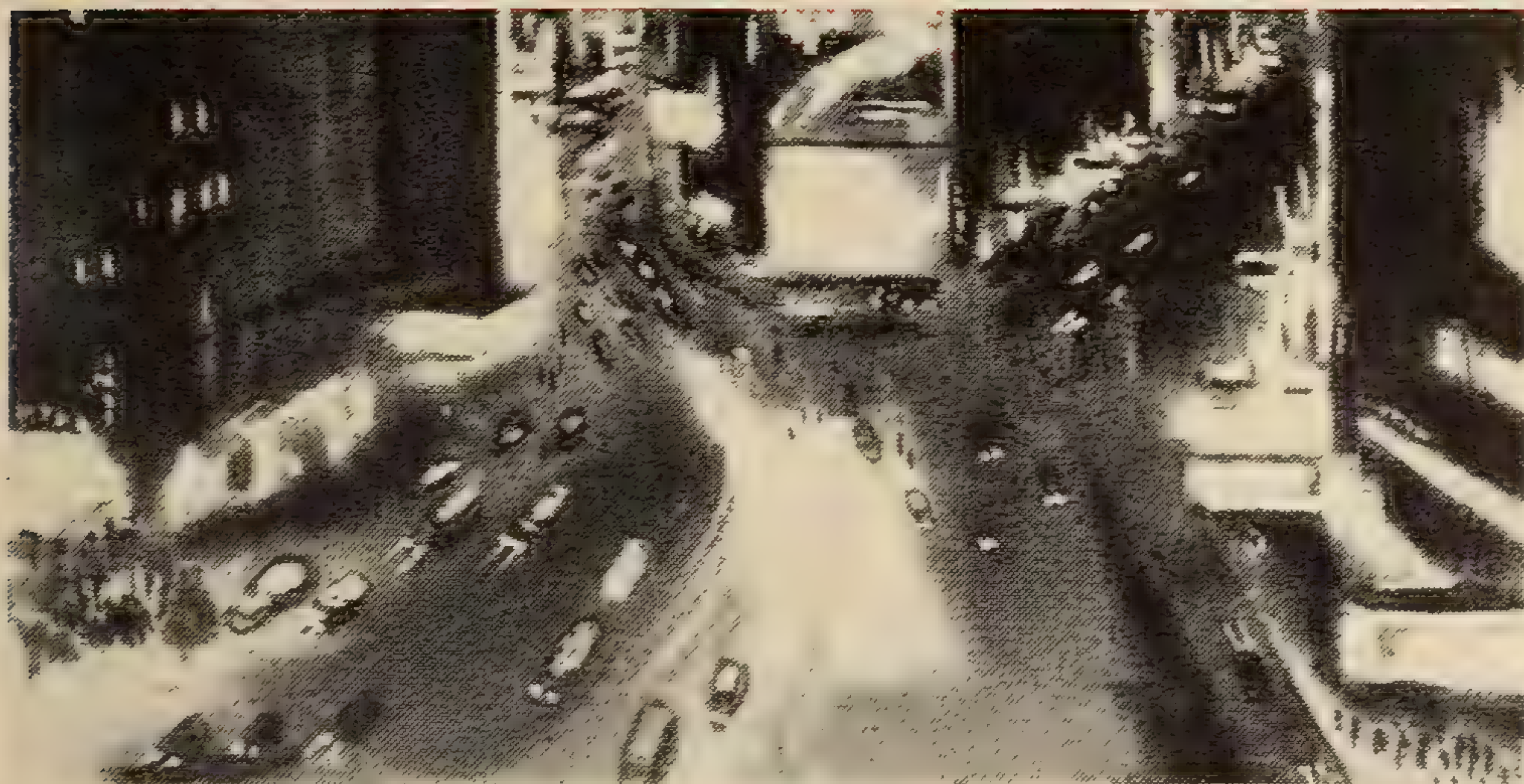
Maureen O'Hara, Will Price at "Iwo Jima." Shots he took as Marine on Iwo are in film.

Richard Todd, of "The Hasty Heart," arrives in N. Y. on Queen Elizabeth with his wife.





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Produced by BENEDICT BOGEAUS • Directed by ROBERT FLOREY • Screenplay by RICHARD LANDAU

Based on the story, "Johnny One-Eye" by Damon Runyon • Released Thru United Artists

Your guide to CURRENT FILMS

By
Helen Hendricks

having been given a fatal dose of slow-acting poison, is able to walk into police headquarters and report his own murder. Through flashbacks you see how C.P.A.-Notary Public O'Brien actually signed away his life when he notarized a simple bill of sale. Discovering he has only a few days to live, after being slipped the poison in a drink, O'Brien is determined to find out who wants him dead and why. Dying, he uses his last remaining days to solve his murder. Though the cast has only a few well-known names such as O'Brien, Luther Adler and Pamela Britton, it's emphatically a top-notch murder-mystery.

When Willie Comes Marching Home

20th Century-Fox

THE story of heroic *Willie Klugel*, first in his hometown of Punxsutawney to sign up when the call to the colors was issued at the outbreak of World War II. Proud? Heck, no town was prouder of anything than Punxsutawney was of Willie, played by Dan Dailey. Everyone just knew ole *Willie* would come back a hero. Unfortunately, right after boot-training, *Willie* was shipped back and stationed a few miles from his home town. Not only that, but he was so valuable as a gunnery-instructor, the Army couldn't afford to send him overseas. Years passed, and *Willie* became known as Punxsutawney's pet peeve—they called him a slacker, shirker and coward. At last, *Willie* wangled his orders for overseas. True, he *did* go, but things got



Kirk Douglas, in "Young Man With A Horn," tells Doris Day what his music means to him.

Below: Janet Wyatt, Ann Blyth, Joan Evans, Donald Cook in a scene from "Our Very Own."

Young Man With A Horn

Warner Brothers

EXCELLENT in every which way is this film about a jazz musician, Kirk Douglas, and his driving need to play music the way he feels it rather than the way it's written. Life isn't easy for the idealistic trumpet player. Being sensitive and emotional, Kirk is easy prey for neurotically erotic Lauren Bacall. Their passionate, stormy love affair takes everything from Kirk—even his feeling for music is numbed. After their marriage, and subsequent break-up, Kirk really descends to the depths of human despair. As it sometimes happens, Life suddenly takes pity on her stepchild and from her sleeve, pulls two ace cards in the forms of Kirk's friends, Doris Day and Hoagy Carmichael. Superb acting, backed by equally superb music, make this a "must see."

D. O. A.

United Artists

IN CRIMINAL investigation, the letters D.O.A. stand for Dead On Arrival, a terse explanation of the victim's condition when the police are called into the case. The shocking switch to this, however, is that victim Edmond O'Brien,

Dorothy McGuire consults with Dr. William Lundigan in film, "Mother Didn't Tell Me."



RAGING ISLAND...RAGING PASSIONS!



This is IT!
THE PLACE:
STROMBOLI
THE STAR:
BERGMAN
UNDER
THE INSPIRED DIRECTION OF
ROSSELLINI

Produced and Directed by Roberto Rossellini • Released by RKO Radio Pictures



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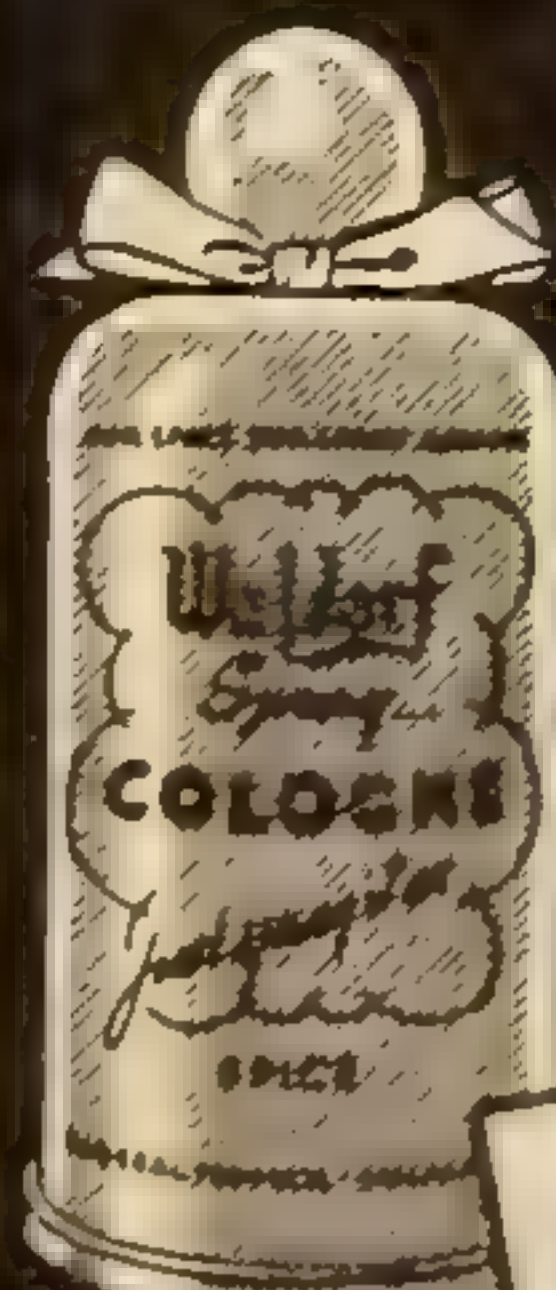
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Pamela Britton, in love with Edmond O'Brien in "D.O.A.," deplores behavior of flirtatious office girl. But none of many ladies he meets in film mean as much as Pamela.

Below: Fair voyager Yvonne De Carlo falls into hands of pirate Philip Friend in "Buccaneer's Girl," then into his arms. When he's condemned to hang she saves him.

snafued and four days later—yup, *Willie* is back in Punxsutawney. Only this time, *Willie* and the town discover he's a national hero. A wartime story that's loaded with laughs, Dan still takes time out from his plight to sing a few numbers. The rest of the cast, including William Demarest, Corinne Calvet (*a sexy French Underground agent*), Jimmy Lydon, and Colleen Townsend, couldn't be better.

Perfect Strangers

Warner Brothers

UNUSUAL romantic drama about two people who are thrown together and then, because of circumstances, find their future stymied. Serving on a murder jury, Ginger Rogers meets fellow-juror, Dennis Morgan, married and with a family. Since newspaper and public opinion of the murder case is such that it might sway them, the twelve jurists are "locked up" in a large hotel suite. Aside from attending the trial, their contact with the outside world is nil. Under circumstances like that, it's inevitable that the Rogers-Morgan mutual appeal blossoms into a trying emotional situation. It not only affects them, but because of the similarity to the case which they are trying, the murder-verdict is also affected. Meant strictly for adult fare, this has plenty of good drama, but youngsters will find it way over their heads.

Buccaneer's Girl

(Technicolor)

Universal-International

GAY and as brightly colorful as the pennants in a regatta race, the plot is a happy satire concerning a swash-buckling pirate, Philip Friend, an entertainer, Yvonne De Carlo, and their adventures, jointly and singly, in olde New Orleans. Yvonne, a stowaway from Boston, is part of the loot Friend captures when he and his men seize a cargo-laden ship. To prove what he thinks of hellcat Yvonne, Friend keeps the cargo and plans to set her ashore on some desert island (*oh, that fool, that fool!*). Yvonne, nevertheless, winds up in New Orleans where, under the tutelage of Madame Elsa Lanchester, she becomes quite popular as a singer and dancer. Also on hand, in New Orleans' gay, social world, is



Ginger Rogers and Dennis Morgan are star-crossed lovers in film, "Perfect Strangers."



Pirate Friend, who is apparently leading a very interesting double life. There are battles galore, high-spirited adventure on the high seas, and good-natured humor.

Mother Didn't Tell Me

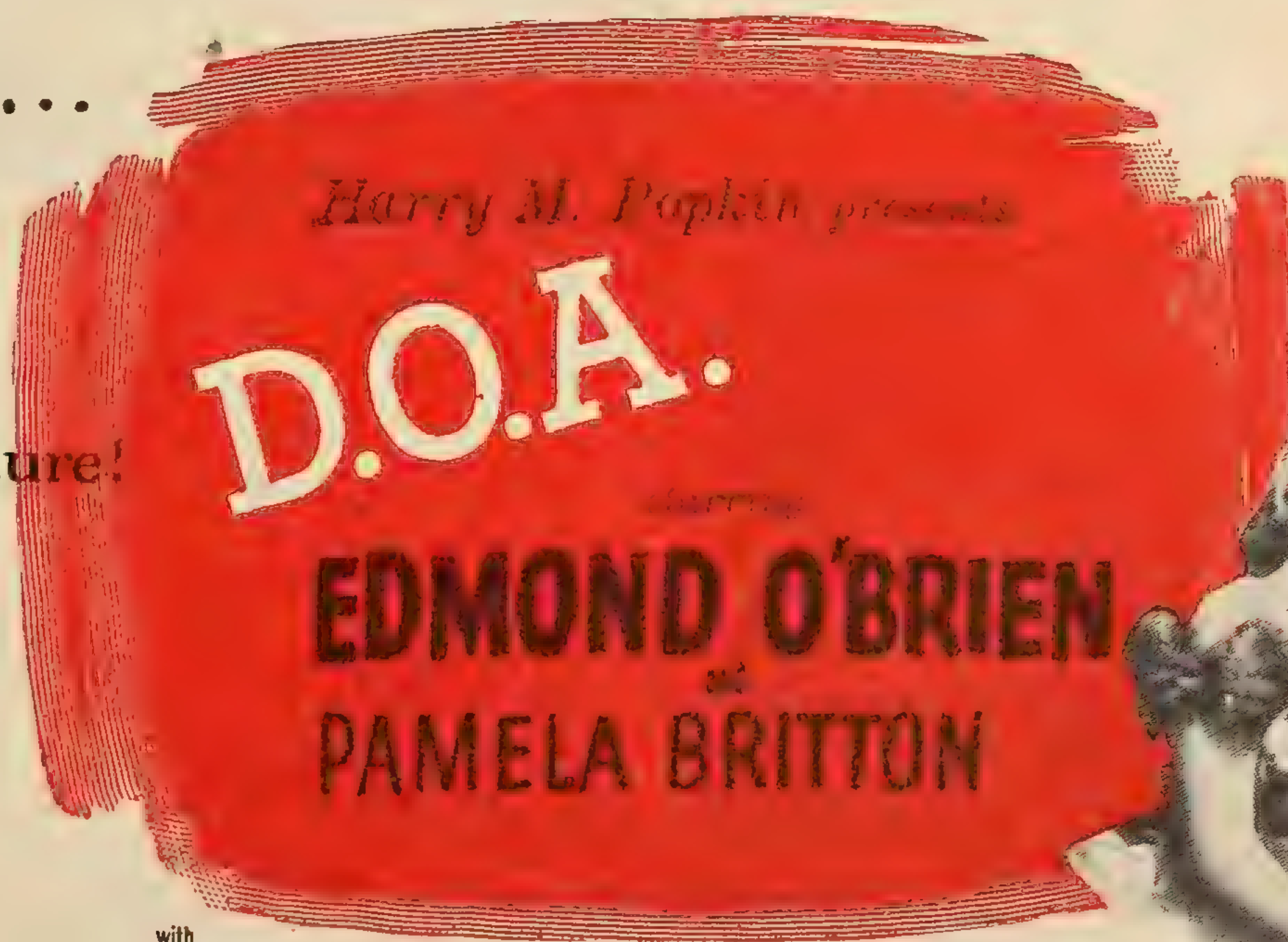
20th Century-Fox

AN APPROPRIATE alternative title could be "A Doctor's Wife Is Not A Happy One..." Dorothy McGuire marries young doctor William Lundigan happily confident she will aid him in his work, be the comforting little wife when (Please turn to page 72)



*...the strangest entry ever made on a police blotter...
the story of a man who sets out to avenge
his own murder...*

a **MOTION** picture!



with

LUTHER ADLER

Beverly Campbell • Neville Brand • Lynn Baggett
William Ching • Henry Hart • Laurette Luez

Produced by Leo C. Popkin • Directed by Rudy Mate • Story and Screenplay by
Russell Rouse and Clarence Greene • Music Written and Directed by Dimitri Tiomkin

A Harry M. Popkin Production • Released thru United Artists

The Ideal Shampoo

HATLESS days are here again. You will walk along city streets, across the campus or about your suburban or country lawn with the first sweet breeze of Spring tossing your curls. They will be bared to the critical scrutiny of all. They can bring you bright compliments or pass in the crowd as just hair.

Of all our points for beauty, hair is the most versatile. It responds quickly to correct treatment. It can be cut, shaped, designed, and it can be made up, just like your skin; it can be given the "body" and nature of curly hair through the wonder-working home permanents or beauty parlor permanent. All in all, it is your greatest of assets.

However, hair can never look its best unless it is spic and span clean. True cleanliness, which is freedom from surface soil and excess oil and perspiration secreted by the scalp, lends to hair that vibrant, alive quality, that silky texture and play of light and shadow that put the stamp of beauty on any head, regardless of its color. You will see just these qualities emphasized in the pastel curls of Ginger Rogers.

One reason so many heads lack these obvious beauty marks is the hasty shampoo. Girls jump under the shower and out, or pop their heads into the basin with a few quick dabs at scalp and call it a day. When contemplating a shampoo, you would be wise to allow yourself at least half an hour. Lock yourself in the bathroom and hang out the "Do not interrupt" sign. Then gather at hand what you need, such as your hair cleanser, bot-

To arrange coiffure, brush hair to upper back, catch and let curls fall soft in net.



Hair beauty begins with cleanliness. This routine guarantees good results

By

Courtenay Marvin

Only clean hair has the quality of Ginger's silken texture, soft lustre and highlights.



tle, jar or tube, fresh towels and your beauty rinse if you want some extra glamour in your tresses.

Your choice in shampoos is wide and with a little intelligent experimentation, each girl will soon discover the preparation most ideally suited to her personal needs. There are the liquid soap shampoos, like Castile. There are the detergent (*soapless*) liquid shampoos, and here a timely reminder on these. At this writing, New York and its environs are in the throes of a water shortage. We must conserve water. The detergent shampoos are quick-rinsing. A good rinse actually requires less water. Then, you have your shampoos in cream form. I think it better to avoid the use of cake soap on your hair, for the simple reason that it is harder to rinse from hair because we apply it unevenly in spots. If you must shampoo and have nothing else at hand,



Ginger Rogers' curls in "Perfect Strangers" are a welcome change from sleek hair sets.

then chip your cake into about two cups of very hot water, let it dissolve thoroughly and use the liquid form for your shampoo.

Now, let's get going. First of all, bend forward from the waist as low as you can, and brush your hair forward briskly. There are two reasons for this. First, you brush out all tangles and some surface soil. Second, the lowered head and brush action increase circulation. It is circulation, you know, that determines the basic beauty of your hair. For it is your bloodstream that nourishes every inch of your body. Put aside your soiled comb and brush. They are going to get a shampoo, too.

Wet your hair with comfortably warm water. Apply your shampoo as the container directs. Always read directions. Work the cleanser well over your head, with extra care along the hairline, low on the neck, around ears and forehead. With pads of your fingers, never nails, cover your head thoroughly. Rinse this application off quickly, and apply a fresh one. (*When hair is very soiled or oily, three applications of cleanser are advisable.*) Rinse this off quickly and get down to the real rinsing under shower or with spray. The longer the better, if there is water to spare. Even if you are to use a beauty rinse, this initial rinsing must be very thorough.

There are color rinses that step up the glamour of your hair. They can accent your natural tone, or you can use them for a little more or a little less of the color you want. Oddly enough, some brilliant heads, such as carrot tops, sometimes like to soften tone, as well as the over-bleached heads. Constantly, I find girls in their early twenties bemoaning a few gray hairs. While these may be temporary, due to an illness of months back

(it takes time for hair to grow from the scalp), the modern rinse can blend these hairs in with natural coloring so they are practically unnoticeable. And, of course, this type of rinse also accents your hair's lustre and highlights. These rinses are pure vegetable coloring, not dyes in the slightest sense. They wash out completely with each shampoo. Do follow directions, always simple, to the letter. It can make a beauty difference whether or not you use the rinse correctly.

I assume your locks are clean as clean but dripping wet at this point. So gather them up in your towel, pressing out as much moisture as you can. If weather is mild, outdoors in the sun for you. If not, have fresh air in a room and begin your hand drying. No drying gives hair such silkiness as the good old hand method. If you want your part extra even and smooth, separate the wet hair at the proper place even before you begin drying.

There is a drying point at which curls may be beautifully set. All moisture is gone but your hair will have a cool, soft feel, not quite, quite dry. This is the time to start the pin-curls. But first, into your basin some soap flakes and water. Into them, your comb and brush for their shampoo. The nylon brushes, and almost everyone uses the nylon, wash like lightning. A nailbrush will clean your comb. Rinse both and dry with a towel. Now, (Please turn to page 72)



Pert Lisa Ferraday who adds her charms to "Wabash Avenue," Betty Grable film.

BEAUTY SECRETS FROM THE Westmores of Hollywood

THE MEN WHO MAKE THE STARS MORE BEAUTIFUL

59¢* and 29¢*

"MY CHOICE for Betty Hutton was Westmore Cream Make-Up. You, too, will be amazed at how it instantly makes your skin look soft and radiantly alluring... blemish-free! Just smooth on with fingertips. Powder clings all day long!"

WALLY WESTMORE,
Make-Up Director, Paramount Studios

BETTY HUTTON
starred in
"LET'S DANCE"
Paramount Production
Color by Technicolor

"FOR PERFECT COMPLEXION ALLURE
—always finish with Westmore Tru Glo Face Powder. It is specially created for use with all tinted cream, cake or liquid make-ups—absorbs color of your tinted foundation, allowing it to glow through with enchanting loveliness."

PERC WESTMORE, Famous Hollywood Make-Up Director

Certified
COSMETICS OF THE STARS

We hereby certify that the cosmetics advertised and sold under our name are exactly the same cosmetics we use to make the stars more beautiful at Warner Brothers, Paramount and Universal-International Studios.

Perc Westmore
Bud Westmore
Wally Westmore

Hollywood's Beauty Secrets
for Your Very Own

THE COSMETIC SECRETS of Hollywood's most glamorous stars are now yours... in famous Westmore Cosmetics. Westmore...and only Westmore...are the certified cosmetics of the stars, the same make-up they use on the screen. Why be satisfied with less? On sale at variety, chain and drug store cosmetic counters.

BUD WESTMORE,
Famous Hollywood Make-Up Director

Westmore HOLLYWOOD Cosmetics

Certified Cosmetics of the Stars For You

Westmore Cosmetics... 59¢* and 29¢*

LIPSTICK	CREAM MAKE-UP	FOUNDATION CREAM	SKIN FRESHENER
DRY ROUGE	CAKE MAKE-UP	EYE SHADOW	EYEBROW PENCIL
CREAM ROUGE	CAKE POWDER MAKE-UP	COLD CREAM CLEANSING	
FACE POWDER	TRU-GLO POWDER	NIGHT CREAM	

*plus tax

Westmore Cosmetics available in Canada at slightly higher prices.



CLIFTON
WEBB

THAT BELVEDERE MAN
IS THE NEW FATHER
OF HIS COUNTRY!

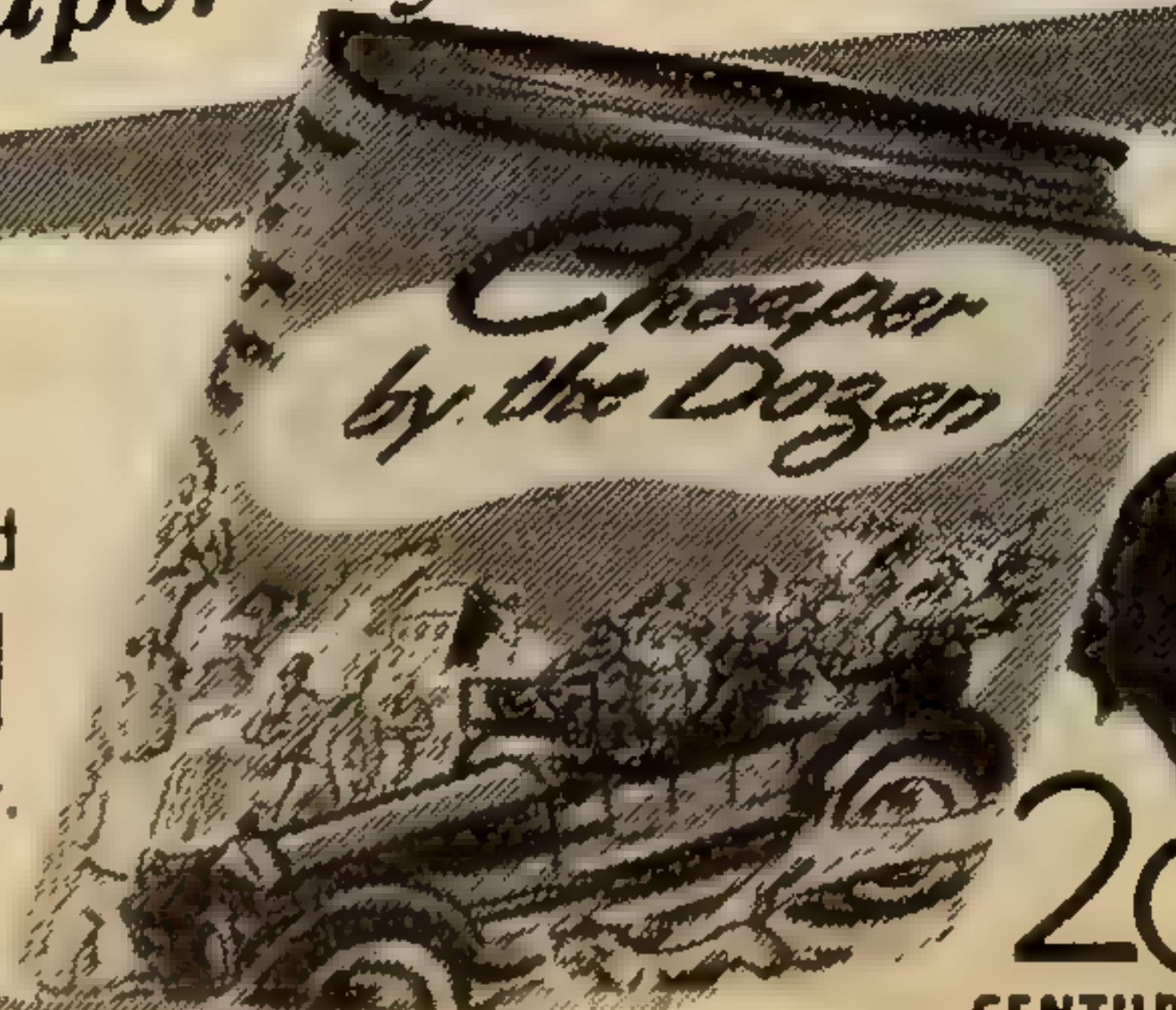
JEANNE MYRNA
CRAIN · LOY

*"In this, my greatest performance,
I was not entirely alone!" - Belvedere*

CHEAPER BY THE DOZEN
TECHNICOLOR

*Reading from laugh to riot, it's the fabulous and numerous Gilbreth family—with that Belvedere man at the controls (all the time)! Their exploits in the best-beloved Book-of-the-Month proved that all that's best in life is much more wonderful—and **cheaper by the dozen!***

with
Betty Lynn · Edgar Buchanan · Barbara Bates · Mildred Natwick · Sara Allgood
Directed by **WALTER LANG** · Produced by **LAMAR TROTTI**
Screen Play by Lamar Trotti · Based on the Novel by Frank B. Gilbreth, Jr.
and Ernestine Gilbreth Carey



20th
CENTURY-FOX





John Hodiak and Anne Baxter at the 20th Century-Fox "Twelve O'Clock High" premiere. You're a fortunate guy when your wife looks at you like this.



Arriving for opening at Grauman's Chinese Theatre are Ginger Rogers and Greg Bautzer. Their much-talked-about romance still flourishes.

Center of attention were the Gregory Pecks as he is star of "Twelve O'Clock High." Greg took congratulations with his usual modesty.

NEWSREEL

Before premiere, Linda Christian and Tyrone Power talk with friends. They interrupted travels while Ty made "Rawhide," a Western, for 20th Century.



Bob Hope even turns on those expressions for the benefit of wife Dolores and friends.



Mr. and Mrs. Robert Cummings, one of Hollywood's happiest couples, at recent premiere.



June Allyson, Peter Lawford, Dir. Bill Lawrence on an NBC Screen Guild Theatre show.

By Lynn Bowers

Vivacious Vera-Ellen, busier than ever, is now in "Three Little Words" with Fred Astaire.



Celeste Holm lunching at the Stork Club with Thana Skouras, daughter of the film magnate.

What Hollywood Itself Is Talking About!

The stars themselves always get a kick out of the latest news and gossip in the movie colony



Gene Tierney with Marie Hays Heiner, author of "Hearing Is Believing," on Cavalcade program.



Jimmy Durante, sensational at N. Y.'s Copacabana, with his favorite companion, Marjorie Little.



Bob Stack took Nancy Olson to the opera after she finished "Mr. Music" with Bing Crosby.



Bob Preston and his wife vacation in Manhattan after his stint in "The Sundowners."

YOUR SCREENLAND reporter (*meaning me*) hadn't been on a real, honest-to-gosh location for quite a spell, so we just took a day off and beat it out to the Andy Jauregi Ranch near Newhall and watched the fun the gang was having on Harriet Parsons' new Western romantic comedy, "Come Share My Love," which co-stars Irene Dunne and Fred MacMurray, with Bill Demarest, Andy Devine, moppets Gigi Perreau and Natalie Wood rounding out the swell cast. The chic Miss Dunne has really gone Western in a big way from blue jeans to buckaroo ballads and she's having the time of her life at it, too.

It was a Springlike day, warm and sunny and just right for the big roundup scene. The cowpokes were kept busy rounding up the young calves who were having fun bouncing all over the green pastures. Those fetching youngsters, Gigi and Natalie, were full of flit and bouncing around like the calves. We watched

Fred rattle a steer (*he's the boy who can do it on account of he owns several ranches and huge herds of cattle*), Irene take a dive into a mud puddle, cute ole gravel-throated Andy Devine jolted around on horseback. Bill Demarest, who usually plays a city wiseguy, is a grumpy rancher in this pic. He was very gingerly leading an enormous bull around—and showing it great respect.

There's a wonderful big standard poodle in the picture named Porgy. It's his first picture and is he ever enjoying himself! His trainer teaches him tricks in nothing flat and the pooch never gets tired of performing. We took our small poodle to location with us—Porgy is about five times Chico's size, but our lit-

tle ham ups and growls at the big guy, probably jealous because he isn't in the picture.

Everybody was having fun on the location—and so were we.

* * *

There've been a whole raft of parties in the Hollywoods—so many that some of them had to be passed up, but a few of the most outstanding were given by:

The very rich, very social Richard Hoyt who came out here from New York, bought a fabulous house in Bel Air and established a reputation as a great party-giver by inviting just about everybody in Hollywood to his new manse. Sensayshun of the evening was the hoofing of Joan (Please turn to page 54)

Dance Director Nick Castle explains new number in "Nancy Goes To Rio" to Ann Sothorn, one of its stars, and daughter Tish.





What Marriage Has Done For Me So Far

By Jane Powell

Jane Powell and husband, Geary Steffen. Says Jane, "Even after six months of marriage, I still find myself not quite sure that it has all happened and that I'm a wife."

"I suppose I'll get over it," says Jane, "but the newness of being a wife has brought out the perfectionist in me"

EVER since I've been an actress in motion pictures, I've enjoyed reading articles by Hollywood's newlyweds who glibly told what their marriages had done for them, and what valuable rules they learned and followed to keep their matrimonial ventures on an even and happy keel. It all sounded like such wonderful and exciting fun!

As I read those articles, I wondered idly what I would say when I was married, and might be asked to write about it. Naturally, I was certain that I'd be just as informative as the next bride, and that I could offer my own set of rules for a blissful home life with the man of your dreams. In fact, I was sure I could even add a new hint or two which every young wife might be wise to file away for future reference.

Now that the occasion is here for me to do my very first article on my married life for *Screenland*, I must confess that I was perhaps a bit over-confident. Although I've been Mrs. Geary Steffen since November 5th of last year, I find that I have no ready magic keys to wedded harmony, and my rules for a good marriage are still somewhat hazy.

All of which probably makes me sound as though I'm still on my private rosy cloud, and I certainly won't argue with you on that point. I love married life and all its voluntary demands. I love to cook, wash the dishes, scrub the floor, dust the furniture, and I suppose I'm still new enough at the game to enjoy the last minute rush of getting our place in shape for Geary's nightly arrival from his insurance job. It's exactly as I pictured it would be!

As soon as we returned from our hon-

eymoon in Northern California and Las Vegas, we lost no time in getting our apartment ready. Geary enlisted the services of Marshall Thompson and Roddy McDowall, two of our best friends, to help him move my possessions from my family's North Hollywood home. They used Geary's convertible as their truck, and believe it or not, they hauled a piano, the bedroom and dining room furniture, and plenty of other household items in that car!

Our living room furniture was made in five days and delivered to us just as we finished doing the other rooms. I think we set some kind of record, too, because we started moving on a Wednesday, and were settled on Friday of the same week, with even fresh flowers in all the vases!

Geary and I had been dating steadily for two years before we came to the conclusion that we were ready for marriage. By that time we knew each other so well that we felt we had ironed out any major disagreements between us. I understood his good qualities and shortcomings, and he was aware of the same in me. When we added up the score, we were certain that our chances for happiness were good.

Once we had made up our minds, we had a number of important decisions to make. First of all, I lived with my parents in a rambling ranch house—complete with swimming pool—in North Hollywood. It was fine for me as a single girl because it was an excellent place for entertaining my friends. Geary, however, was an insurance man, and he hardly needed to point out that swimming pools and ranch houses didn't go with a young insurance man's salary.

Furthermore. (Please turn to page 56)

Jane with Scotty Beckett in a scene in her latest MGM picture, "Nancy Goes To Rio."



Jane and Geary dated for two years before they decided they were ready for marriage.



"I became a dyed-in-the-wool housewife during my first week."



The happy bride and the man of her dreams on their wedding day.



Vanessa and Lex on location for "Tarzan And The Slave Girl."

Below: A love scene with the muscular and handsome Lex Barker.



Tarzan's New Mate



Vanessa Brown and Lex Barker co-star in "Tarzan And The Slave Girl."

Left: First day on the set Vanessa made friends with Cheta, chimp comic.

TARZAN (Lex Barker) never had a more intelligent mate than his latest Jane, Vanessa Brown, former Quiz Kid and prize student at UCLA. Nor a lovelier one, for Vanessa not only has brains but beauty, as well. She's no stranger to the screen having appeared in several successes such as "The Heiress," "The Late George Apley," "Mother Wore Tights" and "Margie." Vanessa also has had considerable experience in radio and on the stage. She was born in romantic Vienna, March 24, 1928. Her real name is Smylla Brind and she's unmarried. Vanessa, 5 ft. 5 in., has blue eyes.

Right: Vanessa, invariably book-bound, never went in for athletics till now.





Paris Fashion
SHOES
FIFTH AVENUE STYLES

LIZABETH SCOTT, CO-STARRING IN HAL WALLIS'
"PAID IN FULL," A PARAMOUNT PICTURE

STAR ATTRACTIONS

They're new! They're vibrant with pretty,
flattering ways! They're full of compliments
for every costume! They're so skillfully made
of fine, soft leathers it's almost impossible
to believe they're only \$

4 and 5





Alan and his Sue. Says he, "I believe that behind every man's success there's a woman."

Below: Alan's daughter, Alana, visits her famous daddy on the "After Midnight" set.



When Alan Ladd made up his mind to be an actor, he set his course and stuck to it.

Make Your Own Breaks

With Wanda Hendrix in "After Midnight." Alan has found that bad breaks spur you on to work harder for the right ones.



"As I look back," says Alan Ladd, "everything I've done has been a matter of knocking down so-called impregnable doors"

By Jack Holland

ALAN LADD is considered by many to be the superior example of the success overnight story—the young man who hit Hollywood's horizon with the force of a comet and with the same unexpected suddenness.

It is to laugh! There was a slight matter of several grueling, hard years preparing for the time when he could step out and take advantage of a break when it came. There was the little business of making his own breaks, of not waiting for opportunity to come prancing along, lead him to a door and say, "Well, my lad, open it. This is for you."

It's no wonder Alan believes that you have to make your own breaks. That it's a Pollyannaish idea to think they'll be made for you.

"As I look back," Alan, who is starring in "After Midnight," told me when I paid him a visit at his new Holmby Hills manse, "everything I have done in my life has been a matter of knocking down so-called impregnable doors, of making the breaks open up for me—and of being patient until they did. I've taken jobs I haven't liked at first. I've laid pipe, I've excavated hills, I've done almost every kind of work you can think of. And I'm plenty glad I did all of those things. But I never took any job that would interfere with my pursuing the career I'd chosen, that would sidetrack me.

"When I decided I wanted to be an actor, I knew at once what my limitations were. I didn't have the naive idea that I could step right out and be signed for a lead in a picture. So I got a job as a

grip in a studio. I wouldn't take anything for the experience that gave me. It taught me so much about camera, lighting and the like. And it was close to the field I had chosen.

"When jobs got slack in the studios, I took what money I had saved, gave myself a certain amount of time to make the grade, and went to a dramatic school. There were times when the going got tough, and I almost tossed the whole business overboard, but I decided that this once I'd stick it out. I knew I had to serve an apprenticeship—and that was a long process.

"I decided to train myself in the acting technique. To me, acting was like everyday living, so to acquire grace in little things, I spent hours on such minor matters as opening and closing doors. I did this until my hands ached. I walked up and down rooms so I'd be able to move onstage correctly. And I read out loud for hours at a time until my voice was a mere whisper. Then, suddenly, my voice fell into its proper placement.

"I also did some radio work during this time, for practically nothing, just to gain experience. I knew I wasn't ready for any big break, and I realize now that if the big chance had come then I'd have fluffed it. It was just that I knew what I was after. I wanted to prove I could make money by acting. I didn't want to be poor again ever, and this was the course I'd follow.

"Yet, I never once thought I'd be a star. What happened later was a complete surprise. I thought my goal would be playing character parts—occasionally.

"Getting your big chance is fine, but it won't mean much if it doesn't bring happiness."



"There were times when I was sure the break had come. Often it looked as though I'd be signed for a lead in a picture, but somehow nothing ever materialized. I was dis- (Please turn to page 60)

"You need someone to talk to, someone who believes in you," says the successful Alan.

Dialog Director Irv Cooper rehearsing Alan Ladd and Irene Hervey for "Chicago Deadline."
"In working for the breaks, you have to get assistance from those around you," advises Alan.







Plum For Ava

METRO-GOLDWYN-MAYER knew exactly what they were doing when they raised Ava Gardner to star billing a while back in "The Bribe," for now they have a star of the first magnitude in the offing. Prior to that picture, the glamorous Ava didn't get much of a chance to do anything more than decorate a film with her lovely presence, but when given the opportunity Ava proved her mettle. Now she is in constant demand and the studio is entrusting her more and more with important roles. Her latest one is in "East Side, West Side," in which she plays "the other woman" in James Mason's life. And what an "other woman" Ava makes!

James Mason is like putty in the arms of seductive Ava Gardner, a gal who wants what she wants and doesn't care whom she hurts in getting it, in MGM's exciting story of New York, "East Side, West Side."

Born in North Carolina, Ava's been a Hollywoodite since 1941. She's tall, willowy and green-eyed. Was formerly married to Mickey Rooney and Bandleader Artie Shaw.

Left: Ava's rise to a stardom began with role of Kitty in "The Killers."



Howard Duff was head man with Ava for some time, but it's over now.

Ava and Bob Mitchum putting on an act at a benefit baseball game.





Another Hit for Celeste

CELESTE HOLM, who couldn't lose a laugh line if she tried, is starred with Ronald Colman in the U. A. released picture, "Champagne For Caesar." The film, which spoofs the flourishing radio giveaway programs, gets much of its appeal from former musical comedy star Celeste, who's able to sing, dance, get laughs and emote dramatically with equal ease. In turn, it offers her top billing and real star prestige. However, her fans feel that Celeste should have had these advantages long before now. It's probable that she feels so, too, even though she's too polite to complain in public. Lately, she's been eyeing Hollywood with some disillusion and the Broadway stage, her first love, longingly. Just last December, she did a play, "She Stoops To Conquer," in New York. She may accept other offers, too, unless Hollywood gives her better breaks than in the past.



Celeste and leading man Ronald Colman get measured for a love scene in "Champagne For Caesar."

With husband Schuyler Dunning, an airline executive. They met in Europe during War.

In film, Celeste and Vincent Price plot the ruin of constant quiz winner, Ronald Colman.



Above: Scene from film. She was offered lead in National Company of "South Pacific."

She goes to work on Colman when his winning streak threatens Price's financial empire.



The Secret Story I've Never Told



Ann in the Universal-International picture, "Free For All," with Robert Cummings. She can't imagine ever being bored.

**Ann reveals the formula she trusts in
for fulfillment as actress and woman**

By Ann Blyth

EVERYTHING I do is a thrill for me. Everywhere I go is exciting inwardly. Every new experience I plunge into makes me sigh silently to myself: "This is it!" I can't imagine what it would be like to be bored.

There is a reason why I love life so much.

I have personal dreams driving me on. Parts of them have already come true, so I know the rest can follow. Right now, I have a great many things

Left: On personal appearance tour. "I attempt to represent the picture industry as favorably as I can," Ann says.

Wide-eyed picture of Ann getting kissed by Robert Cummings is typical of her receptive attitude toward life's thrills.





Injured in a bad toboggan accident, Ann kept on studying at home with coach for dramatic career.

to be thankful for, and I appreciate them doubly because they had to be earned. But it's only human nature to look forward to a number of pleasures still hiding just around some mysterious corner. So I go on dreaming of complete fulfillment, both as an actress and as a woman.

Along with hard work, I have one added ingredient I think is important for everyone to admit is necessary. I believe it must be included in hopes and plans for a fascinating future. In my opinion, no one of us can live through a single day without the inspirations which secretly encourage us in our search for happiness. I have mine. Until now I have never mentioned them, for I realize I will have to make my own path in this world. *(Please turn to page 65)*

Jeanne Crain, Loretta Young have inspired Ann. "They have grown into real women, in every sense," says she.

With Richard Long at "Battleground" premiere. To have the dignity of Irene Dunne is one of Ann's ambitions.





In rehearsal Miss Lawrence, Arthur Kennedy struggle with one of film's toughest scenes.

Left: Kirk Douglas is the virile outsider who invades the crippled girl's dream world.

Right: Jane Wyman is a pathetic child who has never known kind of life Kirk represents.

THE first Tennessee Williams play to reach the screen is "The Glass Menagerie." Warner Bros., its producers, have observed the occasion by casting such luminaries as Jane Wyman, Kirk Douglas, Gertrude Lawrence and Arthur Kennedy in leading roles. This is the story of a faded little family, cut adrift from a normal world. The mother, who lives in the past, centers all her hopes in her sensitive, lame daughter, expecting the girl to be something she never can be. The son is a gently philosophical soul who tries ineffectually to make his mother face the reality of their situation with honesty. He even introduces a friend into the household in an effort to make things gayer for his timid sister, but the scheme is unsuccessful.



Costuming had to reflect the story's emphasis on shabby gentility of the women. Here, Jane and Gertrude Lawrence discuss wardrobe with Director Irving Rapper and Designer Milo Anderson.

Kirk Douglas and Jane Wyman enjoy studying script of "Glass Menagerie" together.





Jane's mother, Gertrude Lawrence, has made her an inappropriate dress in the hope that she'll attract Kirk Douglas when he comes to call. But she cannot transform her daughter into a poised social belle.



Right: The only reality for Jane is her little collection of glass animals. She would far rather dream over her pets than go out to business school where she must try to cope with the demands of real life.

As faded gentlewoman, now in humble circumstances, Gertrude Lawrence clings tenaciously to pretensions of glory, tries to behave as if her daughter were clever and desirable, her poverty only temporary.



Looking Into "The Glass Menagerie"

Gertrude Lawrence and Arthur Kennedy, mother and son in film, run through lines. He took a leave from play "Death Of A Salesman" to do "Menagerie."



Director Irving Rapper explains to his stars that they'll have many painstaking rehearsals of scene before the actual "take."



Clifton Webb Is Really Twins!



Does he behave like Mr. Belvedere off screen? Webb declares, "Mr. Belvedere behaves like me."



Just one of Clifton Webb has never been enough to go round. Now, there are two

WE MET Clifton Webb for lunch at the fashionable Colony Club restaurant in New York and, from the moment Mr. Webb made his elegant entrance to the moment he made his elegant exit, he was hailed by the hat-check girl, hovering waiters and by the Social Registerites at neighboring tables as *Mr. Belvedere*.

According to Mr. Webb he and his alter ego, *Mr. Belvedere*, are "identical twins." Let Mr. Webb enter a box at the opera, a taxicab, a beach cabana, a neighborhood delicatessen, the Stork Club, the Colony and, although the name of Clifton Webb has been caviar

"I have children. And they worship me," he once announced. Now, he is a father of 12 in 20th Century's "Cheaper By The Dozen." Myrna Loy is his wife and Jeanne Crain a daughter.



By Gladys Hall

and champagne in the theatre for 10, these many years, it is as *Mr. Belvedere* that Mr. Webb is known now. Far from resenting it, he likes it. He *loves* it. He says, "When I am greeted as *Mr. Belvedere*, I always say, 'Thanks very much, that's what I like to hear. It's money at the box office!'"

Arching an antic eyebrow, Mr. Webb added, "The submerging of Webb by *Belvedere* is, however, the other way round—it is the submerging, that is, of *Belvedere* by Webb. When, recently, a pretty little thing asked me, 'Do you behave like *Mr. Belvedere* between scenes, Mr. Webb?' I replied, 'My dear, between scenes as at all other times, *Mr. Belvedere* behaves like me.'

"There are," sighed Mr. Webb, "so many misconceptions . . . for instance, when I am asked, and I AM asked, 'Oh, do you live your part?'—that's a silly thing! Did I live the part of the effete murderer in "Laura?" Or the part of

the father in "Cheaper By The Dozen?" It is true that, with the father who budgets the time and activities of his brood of twelve, I, also a very efficient man, shall have," Mr. Webb had his little laugh, "a positive identification. But in my necessarily childless home, shared only with my mother, the magnificent Mabelle, I shall most certainly not be *living* it. No, you do not live your part, you project it, you give the feeling of, and that's good acting . . .

"If I give the feeling of *Mr. Belvedere* as, presumably, I do, it is because of my feeling for him. I am very much attached to what he stands for. A man of good behavior himself, he expects good behavior of others, young and old, and gets it. When he does not get it, there is hell to pay. He's a great guy, this *Belvedere* and, furthermore, I am in his debt."

Explaining his indebtedness to the ubiquitous *Mr. Belvedere*, Mr. Webb said, "Through- (Please turn to page 58)



Clifton Webb and his mother in Rome. He lives with her, calls her "the magnificent Mabelle."



At Paris' Ritz Hotel. "I am very much attached to what he stands for," says he of Mr. Belvedere.

Former dancer Webb with Lauren Bacall. Had he married he would have chosen career woman.



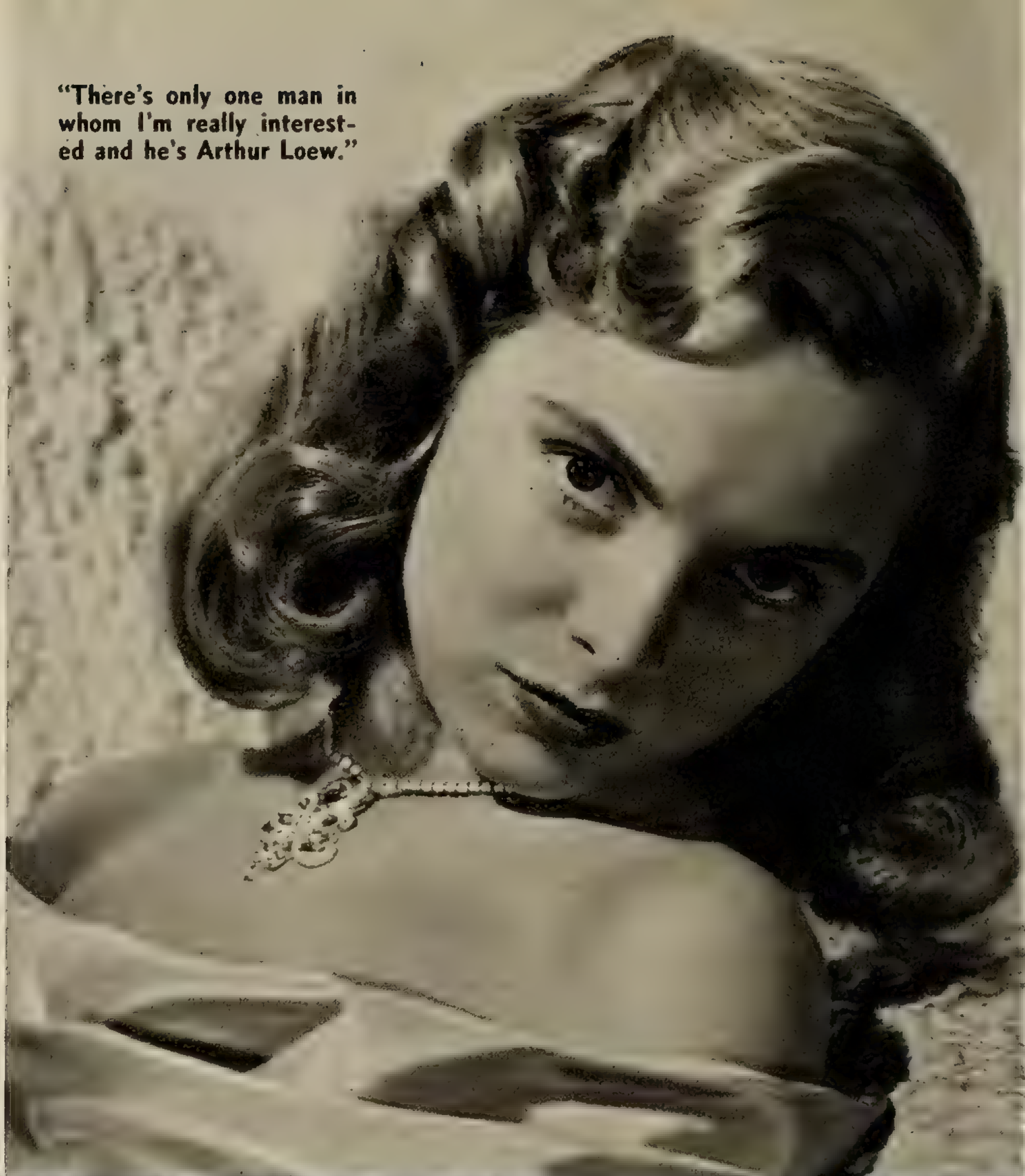


Pert Janet Leigh cools off Robert Ryan's hot coffee during between-scenes rest period at the MGM studio.

But Janet, wiser than she once was, wants to make sure it's the real thing before marrying again

By Janet Leigh

"We've both discovered that being in love doesn't take care of the obstacles that may come up," says Janet.



"There's only one man in whom I'm really interested and he's Arthur Loew."

I Know That I'm In Love

THERE have been so many rumors and reports about my so-called romantic status that I feel the time has come to get the record straight. I am not dating the Hollywood eligibles. I am not taking up the night club routine and being the belle of the town. I am not engaged and I am not contemplating any immediate marriage.

But I do know I'm in love.

There is now only one man in whom I am really interested—and he is Arthur Loew. Arthur and I are not engaged. We are not planning to be married soon. In fact, we may never marry at all.

I've known him ever since I made "Hills Of Home." He was an assistant to the producer on the picture. That was in September of 1947 and yet it wasn't until November, 1948, that we began to have





Robert Mitchum and Janet Leigh in a dramatic moment in "Holiday Affair," RKO film.



Another recent film of Janet's was "The Doctor And The Girl," with Glenn Ford.

dates. You'll note that I haven't said we have "gone steady." I dislike that term. It sounds so juvenile.

When I first began to go out with Arthur I liked him a great deal. He never seemed to object if I had other dates. He never pressured me into spending my time only with him. I wasn't in

love with him at first and I wasn't even thinking of such a development. But I found that there was so much about him that did impress me that after several months had passed we both decided we'd see how it felt to devote our time exclusively to each other. But—neither of us is in a *(Please turn to page 67)*

Janet and Arthur Loew, her heartthrob. "I believe we are suited to each other."

Janet as the ill-fated ballerina in "The Red Danube." "Naturally, I want to marry."





Jack Lord and Hope Miller as artist and model in exciting "Cry Murder!"



Carole Matthews is the socialite Jack shakes down in the picture filmed entirely in N. Y.

Rugged Villain

SIX-FOOTER Jack Lord in "Cry Murder!" is just the sort of villain girls are crazy about. He's an intriguing Greenwich Village artist, with brawn and brains, who blackmails an attractive socialite. His impassioned Italian model becomes jealous when complications arise and before long Jack's career as artist and blackmailer ends in murder. In real life, Jack's a talented artist, himself. He played football at NYU, where he studied art, being one of the best tackles the university ever had. He turned down pro football offers for a screen career, certainly a wise decision.

Looking more football player than artist, Jack has two of his prints in permanent collection of Metropolitan Museum of Art.

Hope Miller poses for Jack, her lover, in "Cry Murder!" an Edward Levin production.





Wendell with Barbara Stanwyck in "The File On Thelma Jordan," in which he's happily married, but gets mixed up with an unusually attractive girl.

With Janet Leigh in "Holiday Affair." He advocates indifference.



How To Get Along With Women

HOW you handle a woman depends on the woman. You laugh at some; you flatter others; you get rough with a few—or you pretend you will if they don't behave.

Most women like to think you are the boss. After all, this is still a man's country, and man is the head of the house. But take care in putting your authority to the test; you're the boss until you attempt to prove it, when perhaps the illusion may be lost.

When I was in England, I was frequently told that Americans live in a matriarchy.

"What's wrong with that?" I asked. "In my country, we don't have to keep on proving we are men by having our wives bring our slippers, or ordering them to run upstairs for our pipes."

"You can overdo the business of waiting on women . . . this is still a man's country"

By Wendell Corey

Some Englishmen don't make friends of their women. But if your wife isn't your friend, I say you've married the wrong girl.

I suppose the Victorian approach to marriage stems from primitive days when women did all the work in the hut and all the labor in the fields, and men had a grand existence going off hunting for game. When the lordly creatures re-

turned, their women waited on them hand and foot.

You can overdo the business of waiting on women, of course. It drives my wife crazy to have three men leap up to light her cigarette every time she takes one. She says it scares her when she sees three men converging on her with flaring lighters, so that in the end she usually decides not to smoke rather than to disturb a whole roomful of people.

When you come right down to it, why should men feel they must fly to open doors, pick up handkerchiefs, grab a girl's elbow if she steps off a curb, when any woman who isn't ill can manage these things perfectly, all by herself? For some reason, however, little attentions mean a lot to women, so, if you are in the courtship (*Please turn to page 69*)

"If your wife isn't your friend, you've married the wrong girl," states Wendell.

Below: Wendell and Margaret Sullavan in "No Sad Songs For Me," his latest picture.





Mayor Clark Gable, of "Key To The City," provides Marilyn with shelter after most of her balloons are lost during Atom Dance.

With customer's aid, balloons are shed. Marilyn began career at 16, was first singing guest on Frank Sinatra's radio show.



Making Merry With Marilyn!



LIFE suddenly became a lot less interesting for many Hollywood males recently when datable Marilyn Maxwell married nightclub owner Andy McIntyre. Squired by a host of eligible men before her conversion to domesticity, Marilyn was what every girl hopes to be after reading a library full of "How To Be Popular" books. Ex-escorts who see these shots of her in "Key To The City" will no doubt shed a few tears for their lost playgirl.

Left: This is her Atom Dance costume in "Key To The City." In the MGM picture, she is a nightclub entertainer.

Below: Her director, George Sidney, focuses his own camera on her. Marilyn once vocalized for Ted Weems.



It Can Be Done



Gale adds to the picture album of her three blond-headed sons, Paul, Phillip and Peter.



Left: Two-year-old Paul gets haircut from Gale as Daddy Lee and "Duchess" stand by.

GALE STORM, currently co-starring in "The Whip" with Dan Duryea and Herbert Marshall, is another Hollywood actress successfully combining career with the raising of a family. The mother of three young sons, she budgets her time between home and studio so well that there is no conflict whatever and everyone is happy, including her husband, Lee Bonnell, and her producer, Hal E. Chester.

Paul hurts his finger and Mama Gale, Peter and Phillip hold a serious consultation.



Left: Gale with Peter and Paul. She was born in Bloomington, Texas, April 5, 1922. Has been active in dramatics since her high school years.

Right: Gale's life is not all work and no play. She and her husband, Lee, at "Le Fete des Roses" cocktail party at Town House in Los Angeles.



To Be



Richard Widmark and Linda Darnell in 20th's "No Way Out." Admits Dick, "In a way I like these heel roles. They are kind of fun and they do attract more attention."



As a Broadway actor, Dick's Equity card described him as "a romantic juvenile."



Richard Widmark and his wife at a formal Hollywood premiere.

"I started out as a fellow nobody could love," says Richard Widmark, "but they are gradually taking that curse off me"

TO BE or not to be a heel—that is the bewildering question constantly faced by Richard Widmark.

"What to do?" asks Dick, raising his hands in a helpless gesture and shrugging his shoulders. "If I do a sympathetic role, the fans ask, 'What's the matter, getting soft?'"

When it was recently rumored Dick would forego villainy in his screen roles, he got the following letter:

Dear Mr. Widmark:

I hear they're reforming you. I like you merciless and masterful. Just so I can remember you as you were I'm enclosing a blank record. Would you please say something real mean and inscribe your spine-tingling laugh on it?

After getting dozens of such requests, Dick decided, "Maybe menace roles are my meat." Then something like this happens.

"My four-year-old daughter, Annie, went to see me for the first time on the screen. She sat through 'Yellow Sky' and when she came out all she did was reprimand, 'Dickie, you acted silly.'

"See what I mean? I can't win.

"It's rather strange that I should be tagged for menace roles. When I was on Broadway I played only light, happy guys. Even my Equity card described me as (*quote*) a romantic juvenile (*unquote*).

"I've often wondered if my debut as a killer in 'Kiss Of Death' would really have identified me in audiences' minds as a heel if I hadn't had that high-pitched laugh?"

"The laugh—was it your own idea?" we asked.

"I hate to admit it, but it was. Now, I get requests not just for my autograph, but an equal number for my laugh. When I appeared at the Roxy Theatre in New York for the opening of 'Down To The Sea In Ships' (*I was a 'good Joe' for a change in it*), the audience chorused, 'Okay, Widmark, laugh!'

"Even when my underworld roles are shot in the rougher parts of town—I get a reception. They seem to identify me with my rough-'em-up-regret-it-later parts. Once when I was down on Skid Row for a film I heard a big fellow—looked like a (*Please turn to page 70*)

Or Not To Be A Heel



Dick Widmark, co-starring with Gene Tierney in "Night And The City," is chased all over London and then for a change is thrown into the river.

By Reba and Bonnie Churchill

Screenland Salutes

Kirk Douglas

AS RICK MARTIN, trumpeter supreme, Kirk offers another outstanding performance in "Young Man With A Horn." It is solely because of his superb acting and appealing personality that the picture has pace and interest. The script, slightly based on the novel of the same name, is off key most of the time. But Kirk rises well above it, giving a truly believable character study of a musician who is in love with his trumpet and his trumpet alone. Although the trumpeting is dubbed in by Harry James, nevertheless, "Young Man With A Horn" is a personal triumph for Kirk, confirming the fact that there isn't a better actor in pictures today.



Good Cheer From Home



Gypsy Markoff and singer Larry Stevens at party in Wiesbaden following variety show.



The dancing of Jadin and Jack Mei-Ling was a show highlight. They sample party eggnog.

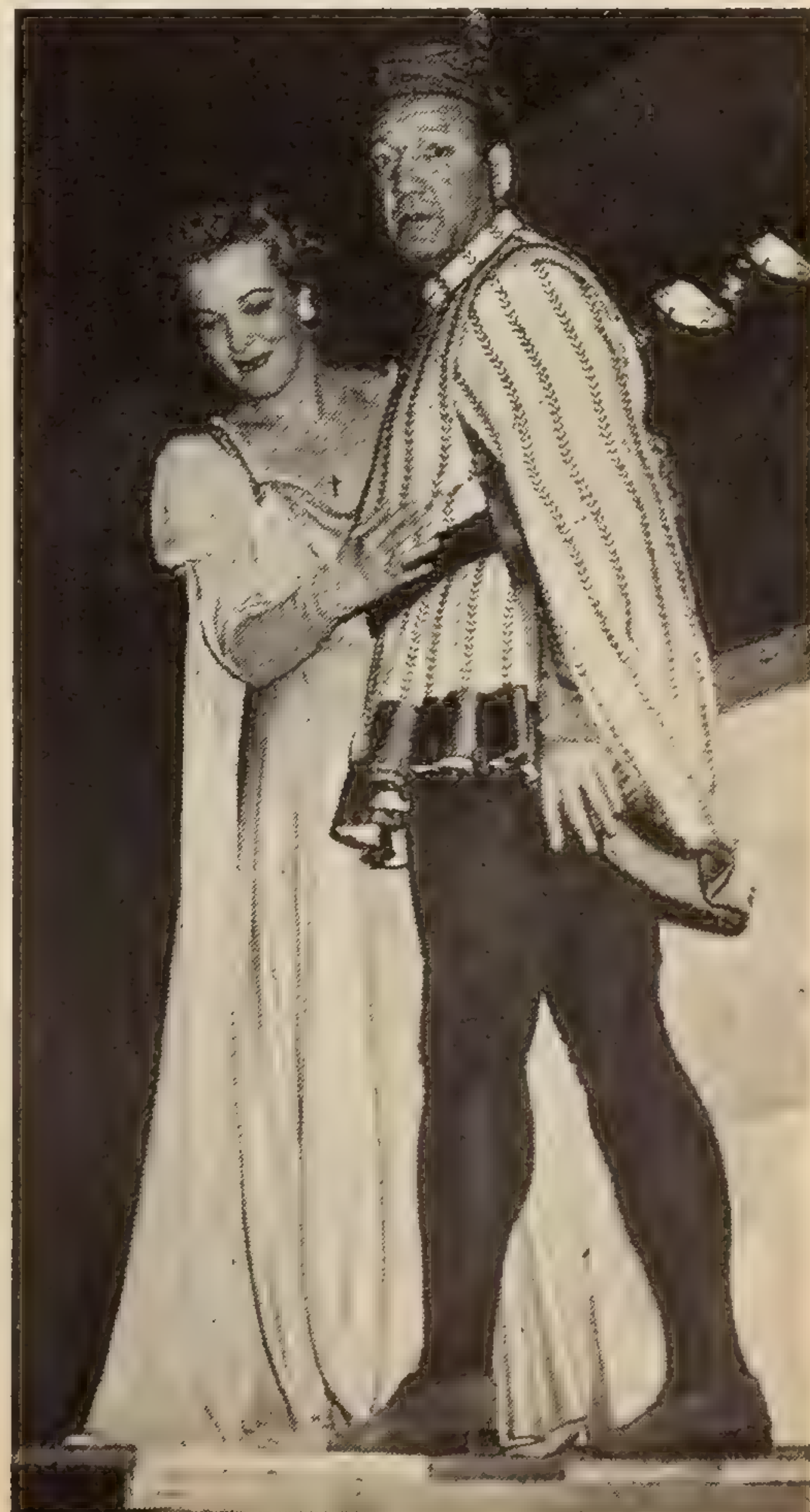
Col. Earl F. Thomson, Whip Wilson, Western star, discuss favorite topic, horsemanship.



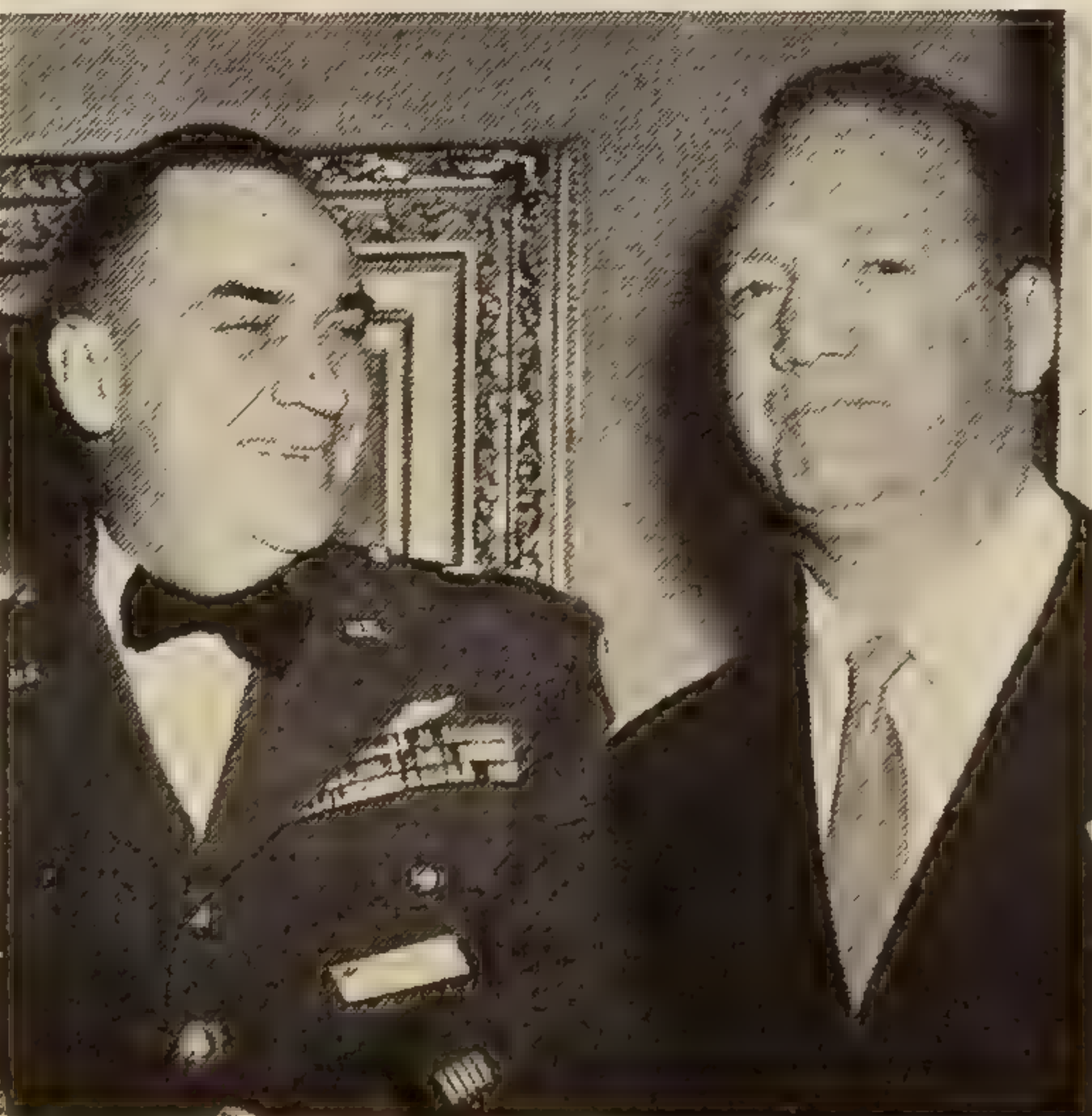
Jeanette MacDonald and Gene Raymond just before their show in Wiesbaden, headquarters for United States Air Forces in Europe. Gene acted as master of ceremonies for performances.

EVEN the gayest G.I. sometimes gets a twinge of nostalgia when he remembers he's on foreign soil. One antedote for these doldrums is a package from home. Recently U.S. troops in Occupied Europe got a substantial, star-spangled parcel of American-brand cheer when Jeanette MacDonald and Gene Raymond toured zones with unit of entertainers. Their variety show, under sponsorship of the United States Air Force in Europe, played to airmen and soldier audiences in hospitals and bases throughout Germany and in Vienna. In true American tradition, the troupe had the international flavor of Oriental dancing, Gypsy singing and Western act.

Maxie and Hillary Brooke did own version of "Romeo And Juliet" on an informal balcony.



Maxie Rosenbloom made a hit with Major General Robert W. Douglass, Jr., Chief of Staff.



Cotton-Time Fashion Selections

by
Kay Brunell

Fashion Selection #122 Geraldine Brooks (at left), Hollywood star soon to be seen in "Volcano," wears a warm-weather creation by Ship 'n Shore. The on- or off-the-shoulder blouse is fashioned from combed mercerized sanforized tissue-weight eyelet cotton in white only, sizes 30 to 38. Dirndl skirt is of sanforized color-fast broadcloth in navy, green, black—sizes 10 to 18. Under \$4 each.

Fashion Selection #123 Geraldine is shown below in a Stefi Original frock that keeps its neat, fresh look even when the mercury climbs. Of iridescent dotted Swiss fabric by Stoffel, it has shawl collar, slanting cuffed pockets, flared skirt, tie-in-front belt. Pre-shrunk, color-fast, permanent finish—launders easily. Jewel-tone amethyst, burnt almond, lime green in 12-20 and 16½-24½. About \$9.



Fashion Selection #124 Geraldine's Spring-thru-Summer dress (right) is by Nali-Bee and features a scalloped-edged yoke of permanent-finish organ-dy with embroidered polka dots, four front un-pressed pleats and belt that ties in back. The fab-ric—a pucker sheer cotton by Layton Blumenthal—is called "Sudfast," doesn't show wrinkles. Pre-shrunk, color-fast—guaranteed washable. Toast, emerald green, navy in 10 to 18. Costs under \$6.

Fashion Selection #125 Geraldine, shown be-low, is all set for the sunny seasons ahead in a Nan Scott, Jr., design that is beautifully simple and classic. Made of fine Birdseye pique, it has a wide collar, extra-deep cuffed pockets, an un-pressed pleat in front and a gold belt. It's pre-shrunk and color-fast—so easy to wash and iron. Available in five colors—white and four pastel shades. Junior sizes 7 to 15. Priced under \$15.



Jewelry—Couturier Necklace and Earrings by Deltah. Hat—Lilly Dache. Gloves—American Knit. Shoes—American Girl. Make-up—Joyce Slone. Photographs by Bert Rockfield in New York home of Claire A. Wolff.



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Marilyn Maxwell gets a congratulatory kiss from Dan Dailey as her groom, Andy MacIntyre, and Virginia Grey look on at wedding reception at the Encore.

What Hollywood Itself Is Talking About!

Continued on page 21

Crawford and Cesar Romero—they're two of the best dancers in the film colony. Gloria Swanson, with columnist Brandy Brent, got plenty of attention—she's one of the most beautiful gals anywhere. A few others in the handsome crowd—Petey Lawford, Bill and Joy Orr, attractive Frenchman Roger Dann, young star Joan Evans, Margaret Lindsay, Lex Barker (not in Tarzan clothes), the debonair Charles Brackett, Peter Shaw and Angela Lansbury.

* * *

The very well-liked couple Jean Pettebone and Keogh Gleason (*she's the femme publicist and he's an MGM art director*) celebrated their fifth wedding anniversary by tossing themselves a party that was gay, crowded and much fun for Ann Southern, John and Anne Hodiak, John Garfield, Andrea Leeds and Nat Willis, Maureen O'Hara, the Frank Lovejoys, John and Tamara Emery, Cesar Romero, Zack Scott, Jayne Meadows and Milton Krims, Bill and Rita Lundigan, Maggie Whiting. We had a few thousand words with Jim Backus, who's rapidly becoming one of the screen's best actors (*of course you've heard his funny antics on radio, too*). Saw Mary Brian there, looking just as young and pretty as when she was a top star—she may take up acting again although she's very happily married and isn't too career conscious.

* * *

Zack Scott was the envy of all the males at the Bob and Helen Bates party because he escorted the glamorous Gertrude Lawrence there and, later, to the big premiere of "The Hasty Heart"—no romance, of course, but they've been friends for years, from their New York stage days. The Ray Millands, looking very handsome indeed, were soon taking

off on their annual ski vacation at Sun Valley. John Hodiak, with his Annie, had just returned from making a picture in England; John Emery and Zack were talking about their imminent trip to that country—and everybody else was just talking.

* * *

One way to see and talk to all the guests at a big shindig is to be stationed at the door—using this system you can get 'em coming and going. Which is what we did when we helped Harriet Parsons be hostess at the big tent ball she gives annually, with a guest list of some two hundred close friends. Got in a few words thissaway with Bill and Lucile Demarest, Bill Dozier (who just missed Joan Fontaine escorted by Sir Charles Mendl), Mrs. Samuel Goldwyn, Bob and Billie (Dove) Kenaston and their handsome kids, Dorothy Lamour and Bill Howard, Irene Dunne and her amusing doctor, Frank Griffin, the Peter Rathvons, the Jules Steins, Henry and Mildred Ginsberg, Director George Marshall, Bob and Sally Cobb and the John Henrys (he's the brother of our publisher, J. Fred Henry). Newlyweds Sally Eilers and Holly Morse were being congratulated by Sally's ex, Harry Joe Brown. Skeets and Pauline Gallagher were trading gossip with Ben Lyon, here from London on a business trip, while their attractive young son, Duke, and Harry Joe Brown, Jr. were scouting some of the cute teenage gals at the party, including Joan Evans and Judy Rathvon. Harriet's wonderful mom, Louella Parsons, was one of the most stunning gals at the party, gussied up in a dark suit and white hat.

Later, when the crowd thinned out, Gertie Niesen and Al Greenfield, Zack

Scott, Tamara Geva and the tired hostesses talked and laughed until dawn's pale light scared us off to bed.

* * *

Extremely popular were the choices for most cooperative actor and actress, announced at the Hollywood Women's Press Club Golden Apple Party—Kirk Douglas and June Haver, with Howard Duff and Loretta Young in a hot second place. Almost as popular was Humphrey Bogart's reaction to being named most uncooperative actor—as usual, he had a snappy comeback, to wit, that he would try hard to deserve this honor. He even ingratiated himself with the gals who gave him the nod for this spot. Guy who got plenty of attention from the femme scribblers was Glenn Ford, last year's winner and always extremely well-liked by the press bunch, year in and year out.

* * *

We just happened to be dining at Chasen's the evening Bing Crosby made one of his rare appearances around the nightlife circuit. All heads snapped around in his direction as he went by the tables and they snapped back again when Spence Tracy walked in shortly afterward. Another one getting plenty of curious attention was Jimmy Stewart, shopping at Magnin's—in the mink department—and you wouldn't need more than one guess, would you, to figger out for whom he was shopping?

* * *

And now that Stewart, Gable, and Grant have absented themselves from the bachelor ranks looks as if the younger guys like Howard Duff, Monty Clift and Farley Granger will inherit their titles as "most eligible." That is, if they stay in the unmarried ranks long enough.

* * *

More wedding stuff: Dan Dailey was best man at the Andy McIntyre-Marilyn Maxwell wedding—for a very good reason. Seems Andy introduced Dan to his pretty Liz several years ago and, more recently, Dan returned the compliment by introducing Andy to Marilyn. Turnabout and all that sort of stuff.

* * *

Quiet, self-possessed Richard Todd, British actor, who stirred up such a storm in "The Hasty Heart," had Hollywood in a dither when he and his wife arrived to take up residence here. The well-mannered young man with the beautiful speech keeps track of his own appointments, hired himself a car, knew all about the American money system on arrival, and in general amazed studio representatives who usually have to play nursemaid to newly arrived celebrities. The only things that threw Mr. T. were —(1) he expected to see orange groves all over Hollywood, but had to settle for a view of the neon signs from his Hollywood-Roosevelt Hotel window and (2) he and Mrs. Todd couldn't get over the unlimited quantities of food they saw (*and ate*) everywhere. Jane Wyman, who co-starred with Dick in Warners' British-made "Stage Fright," took the Todds to the fabulous Beachcombers for their first dinner and they're still talking about it in awed tones. One of the first things Dick did was hie to a newsstand

and buy *Screenland* and *Silver Screen* to see the layouts of him in the two mags. He says there are few movie magazines in England and he missed ours when a friend of his here quit sending them to London. Warner Bros. have big plans for the gentleman, screenwise.

* * *

All kinds of exciting news comes back from the African location of "King Solomon's Mines," being filmed near Nairobi. Latest bulletin is that a couple rogue elephants on a rampage attacked the village that was just a half mile from where the company was shooting in 150° heat. The big pachys were shot before they reached the cameras and stars. To keep from getting lonesome way over there, the boys and gals have posted Hollywood signs all over their camps.

* * *

Young glammer gal Piper Laurie (cute name, wot?) went to a big preem with Jerome Courtland and was mistaken all over the place for Susie Hayward. No wonder—she looks enough like Susie to be—well, Piper Laurie.

* * *

Betty Hutton finished up her sensational job in "Annie Get Your Gun" at the MGM studio and took her two little ones to Sun Valley for a well-earned vacation. She was trying to make up her mind whether to go on to Florida for another month, but was undecided because she'd have to send Lindsay and Candy back to California and she doesn't want to be separated from the girls.

* * *

Barbara Lawrence was all set to go back to New York when U-I offered her a fat part in "Rose Queen," the picture that's all about the famous Pasadena Rose Parade. So Barbara wisely postponed romance for career, even though her heartbeat, Murray Hamilton, was reported dating some of the New York beauties. Cute Diana Lynn also has a star part in "Rose Queen."

* * *

Bill Lundigan couldn't understand why all the neighborhood kids suddenly started hanging around outside his house, just gawping at it. This went on for several days, so Bill decided to get to the bottom of the mystery. Turned out some of the small fry had seen the Lundigans' pal, Bill Boyd, there a few nights before and were just hoping that "Hoppy" would come back again.

* * *

Jean Peters is busy taking ballet lessons, making up for the time she lost as a kid in Canton, Ohio, when she took her dancing money and spent it on going to the movies which made her want to be a movie star, which made it necessary for her to take ballet lessons.

* * *

Shelley Winters, amid considerable confusion, finally got moved into her new redwood house—and may we say it's typical of the dynamic, night-life loving gal that her new abode overlooks one of her favorite places—Ciro's. Marta Torén's another gal who's acquired a home of her own. She's furnishing it with imports from her native Sweden. By the way, we hear the love scenes between her

and James Mason in U-I's "Death On A Side Street" are torridier than—uh, Stromboli.

* * *

Bob Walker was so proud of his two younguns, Bob and Mike, for the swell showing they made at Black-Foxe Military Academy that he had the family stable converted into a bunkhouse just for them. Michael, eight years old, was first in his class and Bobby, nine, won the school President's Medal. The kids went very social with a bunkhouse warming.

* * *

Esther Williams was just real pleased about the locale of her new picture, "Music In The Water." It's Honolulu and the MGM mermaid rented a house, took young Ben and his nurse along for the jaunt. Big Ben was in New York working, so he missed out. June Allyson advised Esther to buy no hula clothes for the baby. She brought one to her little gal and couldn't get it off her, even by dangling a tiny cowboy suit in front of her eyes.

* * *

Since Dan Dailey's agent gave him a portable tape recorder, Mrs. D. has had very little chance to wear the new silver-blu mink stole Dan gave her. Seems the man of the house sits by the hour, blowing lousy trombone music into the recorder, then playing it back with a happy look on his amiable puss, drowning out all hints from the Mrs. that a night on the town would be fun.

* * *

Ty Power finally gets his wish—to do a modern picture—and a Western at that. It's called "Rawhide" and he started shooting right after he and Linda had a dreamy vacation at Acapulco, down Mexico way. It's getting so the glammer guys and gals enjoy making Westerns as much as theatre audiences like to see them.

* * *

Cyd Charisse has hung up some kind of a flying record for herself, following hubby Tony Martin around the country on his nightclub dates. Even when the beautiful Cyd is working, she hops a

plane weekends to wherever her man is—her mileage so far is practically astronomical!

* * *

Kathryn Grayson's a happy gal. Her little daughter, Patty Kate, is now walking for the first time. When the baby was six weeks old, her hip was dislocated and the pore little one was in a brace until just recently.

* * *

Van Johnson had himself a hot and cold vacation. First he went to Mexico for some deep sea fishing, then to Sun Valley for the skiing. And David Wayne, who clicked so in "Adam's Rib," is planning a trip to North Africa with his wife, a War buddy and his wife. Seems Davey drove an ambulance there during the War and wants to re-trace his route to see where he's been. He was too busy dodging gunfire and bomb craters to notice the scenery at the time.

* * *

This happens after Davey finishes two chores—in "My Blue Heaven," which is the third Dan Dailey-Betty Grable picture—in Technicolor, natch. And the new Cole Porter show, "Out Of This World," scheduled for Broadway. Looks as if North Africa will have to wait a while.

* * *

Judy Garland was nervous as a cat when she witnessed the debut of her four-year-old Liza at a dance recital. Liza, on the other hand, was calm, collected, and went through her routines like an old troupier. Judy made her own debut at about the same age on the professional stage.

* * *

We're very happy to know that Barbara Bel Geddes has the star femme part in 20th's "Outbreak," with Dick Widmark and Paul Douglas, which is being filmed in New Orleans. Director Elia Kazan and Barbara worked together on Broadway, but this is their first picture teaming. It'll be a question of who's gonna reminisce the most, on account of Dick Widmark and Paul Douglas know each other from way back—both worked in radio in New York. This is Dick's ninth picture in two years



Dan Dailey, who hosted party at the Encore, Virginia Grey, Andy MacIntyre, Marilyn Maxwell, Scott Brady and Lois Andrews after Santa Barbara wedding.

while Paul has made five in a little over a year.

* * *

All the guys and gals at MGM are but crazy about Janet Leigh, so she got a big, fat welcome when she returned to the home lot after a seven-month loan-out to RKO where she made "Holiday Affair" and "Jet Pilot."

* * *

Scott Brady had a terrifying experience at U-I. He was being driven in a studio car way out on the back lot for a layout when a stray bullet, fired from up in the hills, hit the window he was sitting by. Glass shattered and flew all over the badly scared guy, but he got off with a few minor cuts and a slightly damaged set of nerves.

* * *

Cute Betty Lynn, grocery shopping, got stopped by a friendly matron who said to her "Aren't you the little girl who played in 'Father Was A Football?'" For the benefit of the un-hep, the picture was called "Father Was A Freshman."

* * *

One day Ricardo Montalban skipped breakfast and, hungry as a bear, raced to the MGM commissary and ordered himself a big, hot lunch. Just as it was being served, one of the studio execs called him over to the table. Seems he

had guests from Mexico who couldn't read English so Ricardo drew the chore of translating the menu—sheer torture to a hungry man. Chore over, he went back to his table and had himself a nice, ice-cold plate of food.

* * *

Who says short hair is here to stay? Not Jeanne Crain. She couldn't wait to start letting her hair grow out after finishing "Cheaper By The Dozen." Jeanne's always preferred the long locks and so has Susan Hayward, who has always refused point-blank to cut even a smidge of her flaming tresses. On the pro side, though, is Jane Wyman. For "Glass Menagerie," the pert Jamie wore a wig, so her own hair was cut very short. Jane's leaving it that way, combing it windblown, like in the flapper era, and on her it's cute as a button.

* * *

Stuff like this is always going on in this town. Teresa Celli, who was signed by MGM for her wonderful singing voice has just finished her fourth straight dramatic role—with Cary Grant in "Crisis" and hasn't chirped a note. Peggy Dow, U-I's little starlet, was ordered by the studio to go on a weight producing diet. She ate and ate, but nothing happened. Then she went home to visit her mother and in two weeks put on ten pounds.

What Marriage Has Done For Me So Far

Continued from page 23

although I love my parents dearly, I think it's a mistake for young newlyweds not to have their own home or apartment right from the start. Consequently, Geary and I decided that we would live on his salary, and find an apartment which would be within his means. Luck was with us, and after a few days of searching, we found exactly what we wanted.

In the brief time that we have been married, I've learned that you certainly can't anticipate the immeasurable satisfaction that you get out of having a place of your own. I naturally looked forward to it, but somehow I had no idea that it would be as much fun as it is. I think I became a dyed-in-the-wool housewife during my first week!

Like all couples new at housekeeping, Geary and I have worked out a system of compromises in the management of the apartment. I make the morning coffee, so each evening Geary puts out the garbage. While I wash the dishes, Geary burns the trash in the backyard incinerator. And every so often, just to surprise me, Geary makes the bed, and he does it well, too!

I suppose I'll get over it, but the newness of being a wife has brought out the perfectionist in me. For instance, the sight of a cobweb sends me scurrying to the broom closet for my special cobweb-removing equipment! I catch myself stepping back regularly to see if the draperies are hanging just right, and it seems that I rearrange the folds and pleats daily. Every so often I begin to wonder

if the furniture shouldn't be moved around a bit, but I stop myself just in time when I realize that after Geary has been selling insurance all day, he isn't as apt to be impressed with the idea as I am.

I still haven't learned the knack of shopping correctly, because despite the fact that I keep what I think is a thorough list of our needs, invariably I seem to forget the one item we want the most

at the moment, such as coffee, sugar, or something as obvious as a loaf of bread!

When my mother and I gave parties at our ranch home, it all seemed so simple, but I don't think I'll forget my first party in our apartment for a long time! We had invited Marsh Thompson, Roddy, Elizabeth Taylor and a few other friends to come in and learn how to play canasta. I wanted that first party to be nice, so I shopped ever so carefully.

Everything went along fine until it came time for the refreshments. Proudly I opened the refrigerator and brought out a lovely salad, iced tea, and a beautiful dessert. Geary, who had been buttering the bread, asked for the sandwich meat, and ever so casually I reached into the meat compartment. There was nothing there! In my zeal to be certain that I had purchased everything else, I had completely forgotten about the sandwich meat! Geary had to make a hurried trip to the corner delicatessen while I stood there, red-faced, and made my excuses.

Since that time, I've learned that if you just relax and think out one domestic requirement after another as each comes along, somehow everything seems automatically to fall into its proper place. There are so many little tricks which you learn through experience, and it's amazing how well they work, even if they are as simple as the nose on your face.

Geary and I selected our apartment, by the way, with an ulterior motive. We have two bedrooms, and I'll give you one guess why. Yes, we want to start having a family as soon as possible, so one of the bedrooms is earmarked as our nursery. We feel that we can have children now because we've already done all the hopping about that is usually associated with the first year of marriage. Most couples reserve their first year for getting acquainted, but we feel that isn't necessary for us.

We'd like to begin our family with a boy and a girl, but believe me, I won't argue if we wind up with 10 offspring! I want to start my family now because we want to be young enough to be compan-



Steve Cochran, leading man for Joan Crawford in "The Victim," with Gaby Andree and Robert Stack at Ciro's. Three doesn't seem to be a crowd.

ions to our children. My mother and I have had more of a sister relationship than mother-and-daughter, and I'd like it to be that way with our children.

I'm fortunate in my marriage because my husband and I have such a similarity of preferences in tastes. Singing, of course, is my long suit, but although Geary can't sing, he can practically match me in his knowledge and appreciation of music. We like the same songs, the same recordings, and curiously enough, we have almost identical favorites in performers both in popular and classical music!

We both enjoy the out-of-doors, and take every opportunity to get away for skiing in the Winter, or swimming and surfboard riding in the Summer. We like tennis, enjoy watching football and baseball games, and next Summer we plan to go in for deep-sea fishing off the Mexican coast when Geary gets his vacation.

I think Geary and I are lucky, too, because since we know each other in such complete detail, we are able to make suggestions and corrections without flaring up. Our scheme for settling any differences which might arise between us is easy—we simply come right out with any grievance, talk it to a happy conclusion, and then we go on our merry way, with no hard feelings remaining with either of us!

Here's an example. When we first moved into our apartment, Geary thought it might be a good idea for us to have a maid on a daytime basis. I objected, for two reasons. First of all, it would put a crimp in our budget, and second, I still stick to my theory that young couples should have their place to

themselves!

After talking it over, we came to a settlement. We'll have a girl come in to make my husband's dinner only when I'm working on a picture, and can't possibly get away in time to prepare the meal myself. Later on, when we start having our family, we will have a nurse, but maybe by that time I'll be able to accept her as a necessary compromise!

Even after six months of marriage, I still find myself not quite sure that it has all happened and that I'm a wife. And my experiences with the tradesmen who come to the door don't help me any. Just as I start to develop an inner attitude that I'm very much the married woman, this is what happens.

The door buzzer sounds, and when I answer it, I'm greeted by the butcher, baker, milkman, or what have you. He looks at me with one fast glimpse, and then says, "Hello. Is your mother here?"

I try to explain that my mother lives elsewhere, so I get the next question.

"Well," says the man, "is the lady of the house at home?"

"I tell him that I'm the lady of the house, but usually it doesn't sink in, because I invariably get the double-take. Finally, when my words do get across, I'm given the clincher.

"You mean YOU'RE the lady of the house! Why, you don't look a day over 15!"

I think it will be a milestone for me when a stranger comes to the door and accepts the fact that I'm Mrs. Steffen, without the usual exclamations. At 20, I feel that I'm quite a woman, but at the moment I'm getting no cooperation from the representatives of the workaday world who insist upon looking upon me as a child bride!

I sincerely hope that my studio, MGM, won't keep this same attitude. I've always played young girls in my pictures, but now I'd like to try a role which calls for a more mature characterization. Since I'm married in private life, why can't I be married on the screen, too? I'm still a teenager in "Nancy Goes To Rio," and next on my schedule are "Tender Hours" and "The Last Time I Saw Paris." After that, I'm keeping my fingers crossed. Maybe I'll break out in black satin and pearls, and do you know, I think I'd love it!

Maybe I'll borrow one of Lana Turner's smartest costumes, get myself all fixed up by the makeup department, and then saunter in to one of the studio bosses with a request that I be permitted a siren role or two. Who knows—it might work, once they get over the recollection that I was wearing bobby-sox in the not too dim past!

But seriously, the only point I want to make in this article is a very obvious one. If two young people feel that they are meant for each other after a courtship of several years, and know that they prefer each other's company to the exclusion of anyone else, then they're on a good footing for success in marriage. It has worked for us, and I'm sure it would do the same for any other young couple who've gone through the same preliminaries as we have.



Incomparable Carmen Miranda in the gay MGM musical "Nancy Goes To Rio."



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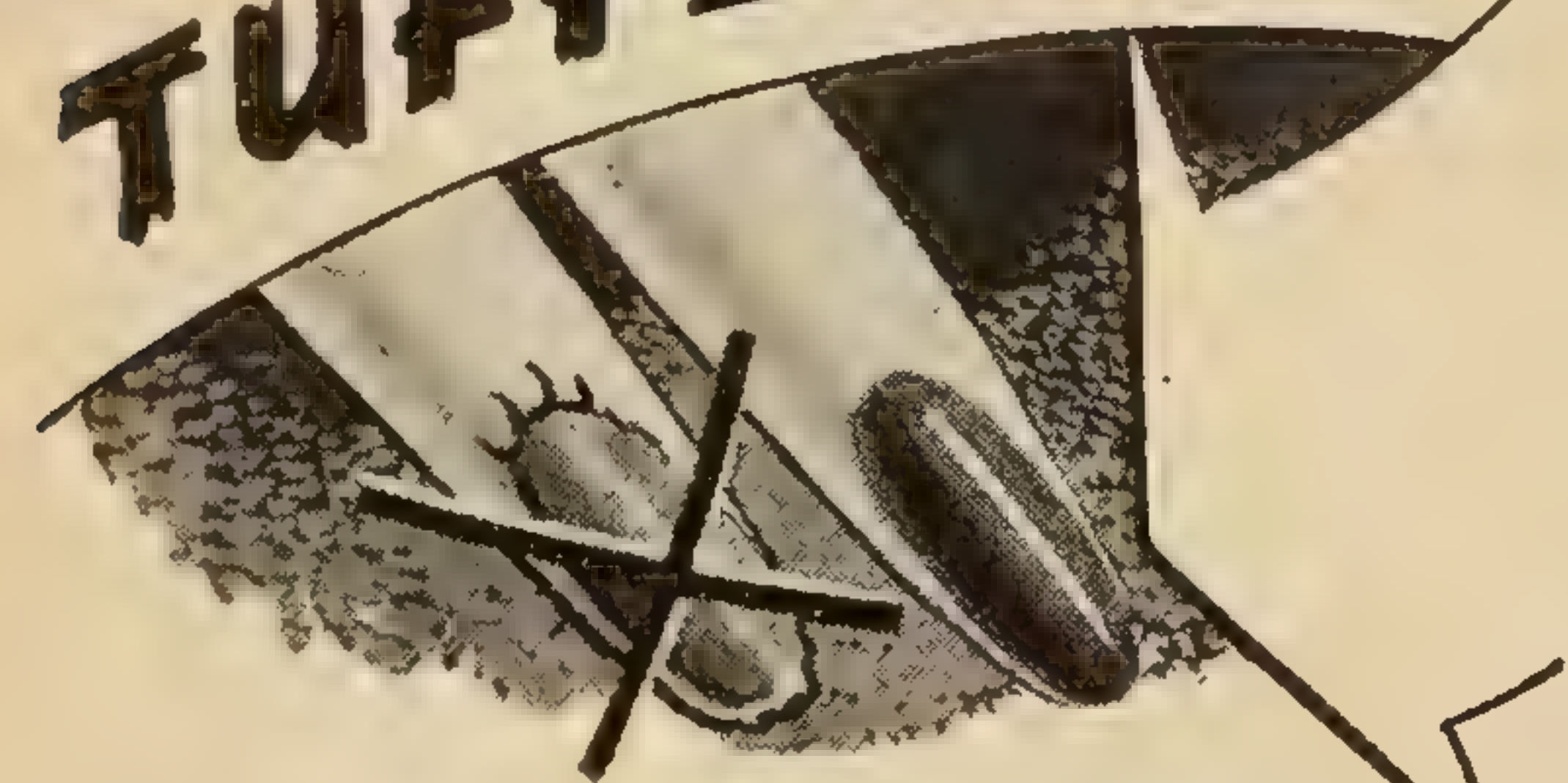
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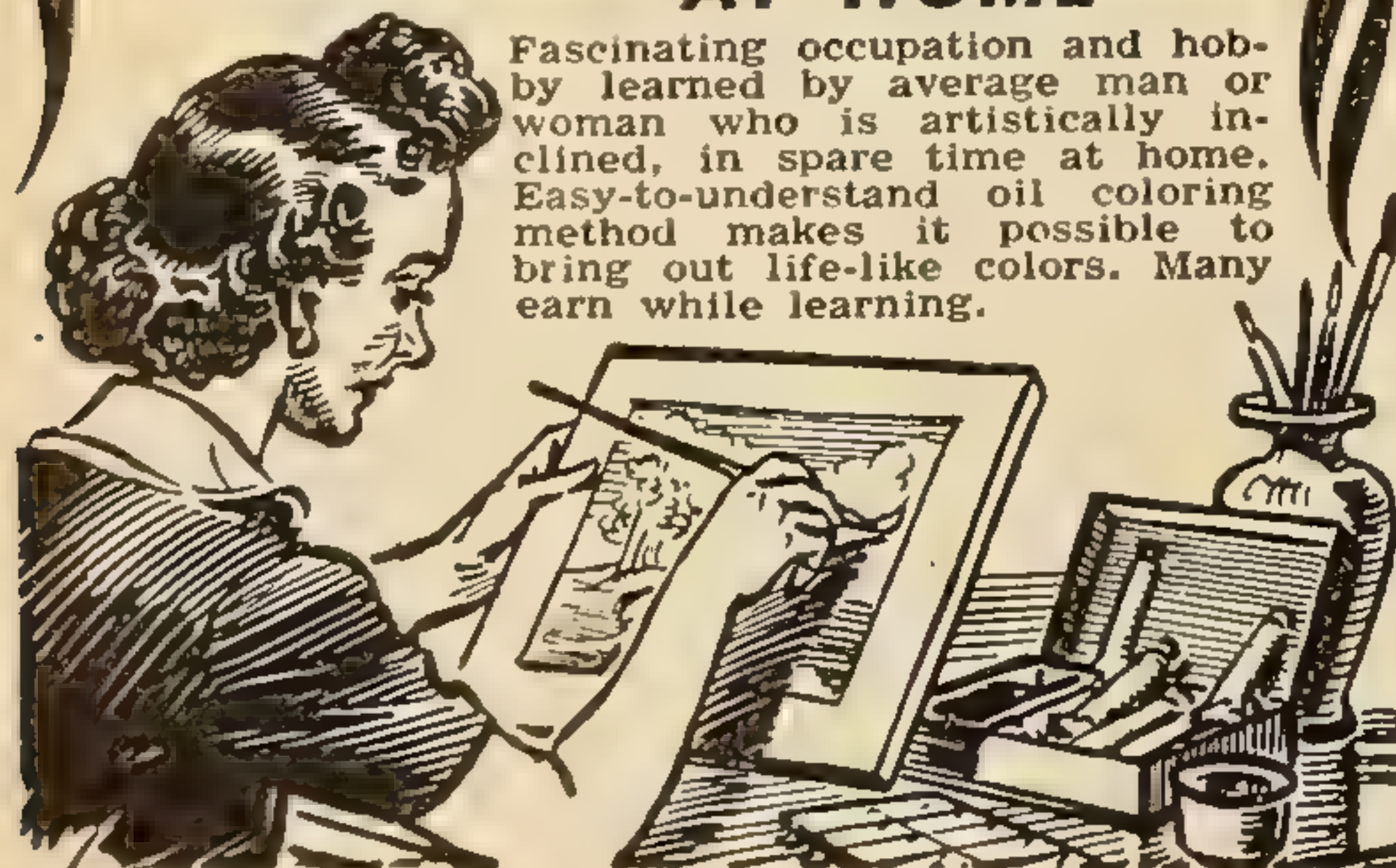
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Clifton Webb Is Really Twins!

Continued from page 41

out my years in the theatre, I always knew I pleased the orchestra, the dress circle. As to whether I pleased, or could please a vast and varied audience such as is commanded by, let us say, Mr. Montgomery Clift, I was by no means so blandly certain.

"You see, I am not the formula. I don't come in any particular category. I haven't a classic profile. I'm not young. I'm not old. I am, in short, neither glamour-boy nor gunman, neither dreamboat nor Boris Karloff. Making my first bid for popular favor with the fans in my first movie, "Laura," I played a murderer which endeared me to, I had to face it, but the choice minority. In "The Dark Corner" and "The Razor's Edge," I played unpleasant characters unlikely to put a Clifton Webb Fan Club on the boil.

"It remained, in short, for Mr. Belvedere to make of me that one touch of nature that makes the whole world kin.

"But before this gratifying state of affairs came to pass I was, I must now confess, in a pretty state of tremors. The night that "Sitting Pretty," the first of the *Belvedere* pictures, was previewed on the West Coast, I motored to the ordeal with Producer and Mrs. Darryl F. Zanuck—and with a nervous stomach, of which I am king. When it comes to a nervous stomach," said Mr. Webb, with

a laugh as pale and dry as the glass of pale dry sherry he was nourishing, "the whole domain is mine. That is my territory. Moreover, we were driving to the preview at a pretty pace and anything that goes over 35 is, to me, death. Practically death.

"At my first entrance on the screen, the preview audience eked out a few uneasy laughs. Very few. I thought, *Oh-oh!* We arrived at the breakfast table scene and I could sense the audience feeling, *Here he comes, he's going to murder the baby!* I did not, due to the limitations of the script, murder the baby and after that, it was one perfectly mad explosion of mirth after another—and Mr. *Belvedere* had been gathered to the bosom of his fans! And when Mr. *Belvedere* graduated from babies in the nursery to young ladies on- and off-campus he was, it gratifyingly appears, even more firmly entrenched than before in the American heart and home.

"I have been asked which of the two pictures I enjoyed making more—"Sitting Pretty" or "Mr. Belvedere Goes To College?" When I say that, because of working with the children, I think I had a little more fun in "Sitting Pretty," eyebrows are raised and the question "But do you like children?" is skeptically voiced. I say "Do I like children? I adore them. And they worship me." And so



Sally Forrest, who co-stars with Keefe Brasselle in "Never Fear," gets last-second repair job from wardrobe mistress before going into a dance routine.

they do," Mr. Webb proudly, but also quite humbly, assured us, "So they do. I can't think why, but there it is. While we were making 'Sitting Pretty,' it was practically impossible to make a child cry when in my presence and there is a Kerry Blue owned, and greatly loved, by one of my friends who is in such a state of infatuation with me that I am obliged, out of consideration for my friend, who is of a jealous nature, to remain away from his home."

There are plans afoot, Mr. Webb told us, for a third *Belvedere* picture to be made, now that he's finished "Cheaper By The Dozen." There are also plans afoot for Mr. *Belvedere* to carry on in an indefinite number of films. "With Mr. *Belvedere*, however, the important thing," said Mr. Webb, "is not to exhaust him—and not to exhaust people with him. Not to milk the cow dry, in other words, is Mr. Zanuck's thinking, which is very good thinking indeed. Accordingly, I left Mr. *Belvedere* behind me for a while and made "Cheaper By The Dozen." Now, if we have the story (for Mr. *Belvedere* must be further protected by a solid story), Mr. *Belvedere* and I will soon be as one again."

So protective, indeed, is the 20th Century-Fox Studio of its bonanza, *Belvedere*, that it has been rumored Mr. Webb may not, after all, be permitted to play the role of a murderer, either now or ever again. It is feared, presumably, that Mr. *Belvedere's* fans may resent blood on the hands of Mr. *Belvedere's* alter ego, Mr. Webb. Whether or not the rumor becomes fact, it is Mr. Webb's opinion that Mr. *Belvedere's* fans should not object to the idea of Mr. Webb committing make-believe murder in a film. "In Mr. *Belvedere*, as in all other men, there is," said Mr. Webb, darkly, "the dark potential of murder. From birth, you know, we all have in us the thing to destroy. With children at play, it is toys. With men at war, it is—the world."

Not only are Mr. Webb and Mr. *Belvedere* identical twins in manner, speech and appearance, they are also kin in character, in behavior, in their tastes, habits and opinions . . . "For instance," said Mr. Webb, "there is a scene in 'Belvedere Goes To College' in which Mr. *Belvedere* inspects, with nostrils dilating, the distressingly untidy quarters he is to share with two other undergrads. I, too, deplore untidiness. I have never liked a person who drops his clothing on the floor. So indicative, I always say, of one's character! Without being mincing, I like orderly places—and orderly minds. I dislike cluttered places and cluttered minds . . . all of which tended to make the scene I have mentioned easy for me to do, and do naturally . . ."

Mr. *Belvedere* and Mr. Webb are, as Mr. Webb points out, fastidious men. They are not, we wish to point out, finicky men. In the pursuit of earning his living as a baby-sitter and, later, of earning his college degree, "cum laude," Mr. *Belvedere* made do uncomplainingly, it will be remembered, with his environment. As, in the pursuit of earning his buttered bread, does Mr. Webb. When, for instance, apologies were made to him



Something *beautiful* happens

...AND IT CAN HAPPEN TO YOU

...IN THE TWINKLING OF AN EYE



at the studio because lack of dressing room space precluded his having a dressing room suite of the period known as "de luxe," Mr. Webb poured oil on the troubled waters by saying gaily, "The idea that Clifton Webb can't dress in a dressing room unless it's done in pink plumbing is, bluntly, the bunk! Enough space in which to lie down, a mirror, a few hooks for my clothes are more than enough for one who, in his Early-Theatre days often dressed in dressing rooms in which RATS ran under and, in more sportive moods, over the floors!"

"Mr. *Belvedere* and I are, inarguably, I would add," Mr. Webb added, "men of warm hearts and ready sympathies. Crisp, perhaps, on the surface but you will recollect, I am sure, how, at the total expense of his dignity, being abroad on the public streets clad only," Mr. Webb shivered, "in his pajamas, Mr. *Belvedere* came through for Miss Shirley Temple. And let me tell you that when in musical comedy on Broadway, it was to Mr. Webb that the chorus girls came with their troubles, and the stage-hands . . ."

We do not doubt it. On the afternoon that the last take of "Mr. *Belvedere* Goes To College" was made, Mr. Webb gave a party, to which everybody connected with the picture—including the men up on the cat-walk—was invited. Moreover, Mr. Webb had presents for each and every guest and each and every present was initialled (he had shopped for them himself, in person, had Mr. Webb) with the proper initials.

"Mr. *Belvedere* is a man," Mr. Webb was saying, "of great versatility. More-

over, everything he does, from bathing babies to engaging as impresario to a canary to writing a book to taking four years of college in less than one, he does superlatively well. I, no less versatile, have touched and tried practically everything with results no less superlative, if I may say so, than those achieved by brother *Belvedere*! To give it the once-over-lightly, at the age of seven one Mr. Malcolm Douglas, then connected with the Children's Theatre singled me out of class (a dancing class!) and launched me as an actor by casting me as the hero of one of his plays! At the age of fourteen, I started to paint and should like to point out that I recently sold a painting to," said Mr. Webb, playing it straight, "The Urban League! At sixteen, with modern dancing the rage, I put on my dancing shoes and became the same. I studied voice and, when I was seventeen, made my debut as *Leartes*, in "Mignon" with the Boston Opera Company. Soon I, like Mr. *Belvedere*, shall have a book published. It is my hope that all who read my words may buy, not one, but many copies." Eyeing his genteel but very small sliver of smoked salmon, Mr. Webb added, plaintively, "I need the money." Then, brightening, "In the milder sports, such as tiddledy winks I, to put it modestly," he said "am proficient. I can cook. I don't like to, but I can. With a vacuum cleaner in hand, I can make a house look so damn pretty, you'd faint. I have the green finger and, from rutabaga to roses, things grow for me. And, even as Mr. *Belvedere*, I undoubtedly owe my virtuosity in the vari-

ous realms of endeavor to the fact that I, too, stand on my head. I *really* stand on my head. For the feat, no double was engaged for me by Mr. Zanuck. In short, when you viewed *Mr. Belvedere* resting nonchalantly upon his pate, it was I.

"*Mr. Belvedere* and I are further alike in that, despite our versatility, we have each one of us, one chosen craft to which we give our not inconsiderable All. *Mr. Belvedere's* chosen craft is, it would appear, writing. Mine is, it would also appear, acting. At what age *Mr. Belvedere* first realized that his profession would be, in a word, the Pen, I cannot say. I am often asked the question, 'When did you first realize you wanted to be an actor?' to which, not wishing to be alarming, I answer, 'At the age of five and a half.' Actually, I realized, at birth, that I wanted to be an actor. Must have done, since I have been assured that, as I made my entrance in this great big world, I made a bow!

"What, if any, were the vices of *Mr. Belvedere* as a youth, I am not in a position to state. But I fancy that he, even as I, never smoked, never took a drink, but spent his beardless days, as I spent mine, in serious application to his chosen craft.

"*Mr. Belvedere* is, as you may recall, a self-acclaimed genius. Here we differ, although ever," said funny Mr. Webb, who was having his fun with us (*and we with him*) "ever so slightly. I am not, as you so well know, not by any means the victim of the complaint, more common than the common cold, known to laymen as Inferiority Complex. When I am asked 'Do you enjoy seeing yourself on the screen?' my answer is a fervent 'I LOVE myself on the screen!' Nonetheless, I feel that genius is a very special word—and often misapplied. There are various descriptions of genius, none of which appear to be," sighed Mr. Webb "accurately descriptive of me. For instance, 'Genius is the infinite capacity for taking pains.' Since people who take pains are very dull, are often bloody bores, I cannot see the definition as remotely applicable to me who have NO capacity, infinite or otherwise, for taking any pains whatsoever. I have never in my life, by the way, done anything I didn't enjoy doing. It's a good motto, but," laughed Mr. Webb, "it isn't Genius!" He added, "In the genius department, there was the genius of Wagner, of Chopin, of Beethoven . . . in our age the genius of Einstein, wouldn't you say? Or would you say, of *Belvedere*? Or—Webb?

"Apart, however, from the fact that *Mr. Belvedere* acclaims himself a genius while only Mr. Webb's mother acclaims Mr. Webb a genius we are—we really are—so alike as to be, virtually, identical twins.

"That *Mr. Belvedere's* manners are, at the least, Chesterfieldian, must certainly be apparent to one and all. Whether or no I possess manners comparable to those of *Mr. Belvedere* is not for me to say. But that I do deplore and detest bad manners IS for me to say and I say it. In particular, I deplore and detest the bad manners of those who live in Hollywood, work in motion pictures and, reap-



Camera fiend Cornel Wilde snaps Central Park from his room in Sherry-Netherland.

ing the rich rewards thereof, belittle their neighbors, their colleagues and their employers. It bores me so, I am on a soap box. It also affronts me. It is like going to a charming party and starting, immediately you are outside the door, to lace your hostess and knife your host." Blowing his nose delicately upon a fine linen handkerchief, Mr. Webb added, "So ungracious . . ."

Even the backgrounds of Mr. Webb and *Mr. Belvedere* yield, we learned, certain similarities. "For instance," said Mr. Webb, "I never had what is referred to as a 'formal education.' Like *Mr. Belvedere*, my formal education consisted of 'two weeks in kindergarten, both of them revolting.' Actually, I took on a few grades in school, a number of tutors. I studied the Arts, as has been driven home. I was taken to all the operas—but for me to go out and," Mr. Webb winced, "take trigonometry! I also spent much

time abroad. I listened to wise counsel. I really learned as, it is to be assumed, *Mr. Belvedere* learned, from observation and experience—the two great teachers!

"With *Mr. Belvedere*, however, one can only assume since one never knows, don't you know, the whole thing about him. You actually know nothing about him at all, neither where he comes from, nor who his friends are, nor what is in his secret heart. You can't, in short, put him in any pigeon-hole and that's what is so intriguing . . . It is somewhat, although less intriguingly, I fear, the same with me. Friends I have 'known' all my life tell me, 'I don't know you.' Nor do they. Perhaps," said Mr. Webb reflectively, "it's because I'm Scorpio. Perhaps—but whatever it may be, I get to a certain point with people and am unable to get beyond it. I am with people. I am constantly with people. I am never part of them. However, it is my belief that people know too much about people. Especially about people in motion pictures. When people know too much about people, there is nothing," sighed Mr. Webb, "to intrigue . . ."

"When I was a child, if I ever was a child, which," Mr. Webb added, his gray eyes widening, "I gravely doubt, I was a very snoopy child. One Christmas season, poking about, surreptitiously of course, among the packages 'Santa Claus' was to bring me, I discovered certain parcels placed by my mother on an unreachably-for-me high shelf. Because they were out of my reach they, and they alone, were the parcels that intrigued me. It is much the same with people. . . ."

"Doubtless this unfortunate inability to share myself explains why I—and *Mr. Belvedere*—have never married. Or it may be that the people who intrigued me were, like the parcels, on an unreachably-for-me high shelf. Had I married, however, I would have liked to marry a career woman. Preferably, an actress. But definitely an out-of-the-home career woman. Married to the Little Woman, who would have waited on me, put my slippers out for me, I would certainly," said Mr. Webb, right violently, "have committed mayhem! I never want to be possessed. Whether this aversion stems from selfishness or shyness, I do not know—but in this respect, as in so many others, *Mr. Belvedere* and I, it seems apparent, are at one."

Make Your Own Breaks

Continued from page 27

appointed then, but now I know that those weren't the breaks that were being set up for me. The people who appeared in those pictures—all of which were real klunkers—haven't been heard of since.

"So can you blame me for believing that if a break doesn't come to you, it's because it wasn't right for you?"

Alan, a modest and humble guy, would be the last person to suggest that he did it all by himself, that he shunned the help and advice of others and said, "I'll

do this with my own little hatchet." In his mind, no break ever comes without enlisting the help of others.

"In making your own breaks, you have to get assistance from those around you," Alan said flatly. "In my case, there were many people who helped open the way, and, naturally, topping them all was Sue. I firmly believe that behind every man's success there is a woman. I know most men don't want to admit it, but it's true. After all, if we don't need the help of

others, why do people live in towns? Why do they gather in crowds? Why do they fall in love and marry? Why do they seek friendships?

"I think anybody has to have someone to talk to, someone who believes in you and believes enough to give you encouragement. And I've certainly found that in making any breaks for yourself, you need plenty of encouragement. You get pretty tired of knocking your brains out if no one but you believes in you and thinks that what you're after is right.

"Of course, a lot depends on what this break actually means to you. It's a matter of knowing what you want and how happy you'll be if you get it. Getting your big chance is fine, but in my opinion, it won't mean much if it doesn't bring happiness.

"I believe real happiness can come only if you live by one creed: 'Do unto others.' I don't believe anyone can be a success in life if that success has come as the result of ruthlessly hurting others on the way up. Oh, maybe the money is rolling in and if all you want is money—that's fine. But I like to believe that it's also important to be able to go to bed at night with a free conscience, with knowing you've hurt no one unnecessarily. There should be no danger of this, though, if there is a desire to go to others for help in making the breaks."

Alan then brought up the situation where a young kid thinks he knows what he's after in life, and either parents or friends try to steer him away from that course. He didn't feel that the kid was always right.

"If any young person wants to do something badly enough, I don't think he'll let anyone or anything change his mind," Alan remarked. "If his parents object to a career he has chosen and he's unable to go out on his own, he can only wait until he's able to assume the necessary independence to act as he sees fit. But there is also this to be considered: maybe the father is right in wanting Joe, Jr. to follow in his footsteps and take up

law. I wouldn't know about that because my parents never tried to decide my future for me. But that's a problem that the kid himself will solve—and he'll solve it by judging how important his goal is to him. And whether or not it's worth all the detailed and minute preparations necessary to bring the break about. I wouldn't say off-hand, though, that he's on the right track if he expects the windfall to hit him immediately. Few people are overnight sensations.

"In working for breaks, there is one difficulty: you can't always tell which is the one you're really waiting for. When I did 'This Gun For Hire,' for example, I had no idea it would be the topper. I thought I might gain some jobs as an actor through it, but I didn't think it would turn out to be the break that was so much bigger than I'd ever hoped for.

"I can also realize now, as I look back, that times when I thought I had lost the break I wanted, I was actually supposed to lose it because it wasn't the one for me. That's when a guy needs plenty of patience and plain old intestinal fortitude. To keep plugging when apparent defeats pile up on you, is a problem for the books, believe me. But I found that the more bad breaks that come your way the harder you work for the right ones."

In Alan's estimation, though, the work doesn't actually begin until the big moment arrives. He's had plenty of chances to consider the penalties of success.

"I've never worked harder than I have in recent years," he said seriously. "All I did before seems like child's play now. Responsibilities were minor in comparison with what has descended on me since. Once that top rung of the ladder is reached, you discover that much more now depends on you.

"I'm of the mind that the preparations I went through were worth the difficulties and disappointments that followed. Oh, I've had moments when I've been hurt. Who hasn't? And who hasn't been surprised to find that those who once tried to help you up suddenly seem to take



Attorney Greg Bautzer with Ginger Rogers. He's been busy with details of Ingrid Bergman divorce case while Ginger has been working in "Storm Warning."

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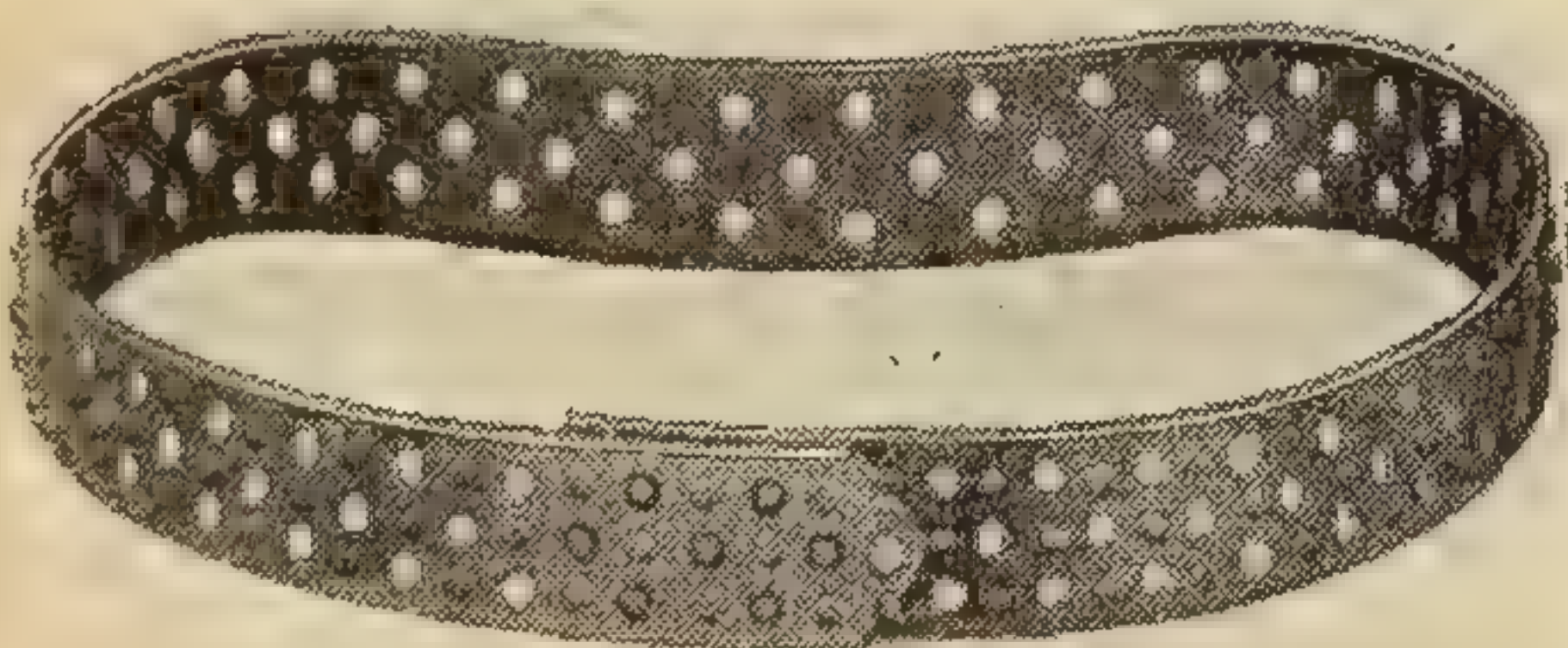
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Tyrone Power, Jane Greer and David Niven check the script of "The Bishop's Wife" before doing adaptation of popular screen play on Radio Theatre.

a delight in knocking you down? But that's an inevitable result of having achieved a big break. Recently, I was very upset by a review of a picture I'd made. The comments about me were anything but complimentary. But the more I thought of the review the more I realized that I was lucky to have this reviewer criticize me and the picture—even though what he said was bad. Maybe in a way he was flattering me. Certainly he wouldn't have paid any attention to me a few years ago. Besides, I had what I went after. So I decided I could accept the luxury of accepting criticism.

"Anyone who thinks, though, that getting the right break is the answer to all problems had better think again. Brother, it's just the beginning! But while you're worrying about that, I think it's a good idea to ask yourself: 'Would I be happier if I'd never put myself in a spot where I could be made a target for people to shoot at?' I say, 'Let 'em shoot. Let yourself be a clay pigeon. And only hope that you've built up enough reserves in the past to enable you to call on them when the going gets too tough.

"In finding the answer to all you've been seeking, I've discovered, too, that it's pretty easy to get too satisfied with yourself. I never want to get to the point where I'll stop trying to accomplish something else. Right now I'd like the chance to do more varied kinds of roles. I'd like a few more challenges than I've had. But whenever I get discouraged with my career, I try to reach back and yank into force again the determination I

had when I was starting on my way. I guess that's the funny thing about breaks—the one you want leads only to the need for others.

"Not that I'm discontented. How could I be? I've been very lucky. I have a wonderful wife, a beautiful home, and a great family. Yet—I happen to be human and I can't help wanting to improve myself."

Alan's desire to branch out in his career has even led to changes in his life off the screen. When he made "Whispering Smith," his first Western, he didn't know how to ride, so he decided to buy a horse and learn. He became a good rider and then he got the urge to buy a ranch. So he bought a place far out in the valley, got another horse, acquired other live stock, and has been making his ranch a paying proposition. None of this would have happened if he'd gone on playing the silent guy with a gun in his hand in tried and true melodramas.

"I feel I've moved in the right direction," Alan added without any equivocation. "I know that because I am sure that if I could live over the last ten years I'd not make any radical changes in my life. Oh, I'd like to avoid the heartaches I've had, but what happened was a natural result of the course I set for myself. Besides—whether you get your break or not, you have to expect the heartaches.

"Me complain? I wouldn't be that crazy. Why should I? I got what I asked for. In fact, I got a lot more than I ever dreamed of!"

RECORD ROUNDUP

The Legend Of The Legs

Continued from page 31

Tops In Movie Music

ILENE WOODS, who is the voice of Cinderella in the Walt Disney fantasy, singing "Bibbidi-Bobbidi-Boo," "So This Is Love," "A Dream Is A Wish Your Heart Makes" and "The Cinderella Work Song," from the film, for Victor . . . The Fontane Sisters' "The Cinderella Work Song," from Walt Disney's "Cinderella," and "Fairy Tales" for Victor . . . Ralph Flanagan's "Trail Of The Lonesome Pine," from Paramount film of the same name, and "Way Back Home" for Victor . . . Bing Crosby's "Bibbidi-Bobbidi-Boo" and "Chattanooga Shoe Shine Boy" for Decca . . . Danny Kaye's "Happy Times," from "The Inspector General," and "Love Me Or Leave Me" for Decca . . . Guy Lombardo's "The Third Man Theme," from "The Third Man," and "Cafe Mozart Waltz" for Decca . . . MGM's "Nancy Goes To Rio" Album . . .

Tops In Pops

DORIS DAY-Ray Noble offering "I Don't Wanna Be Kissed" and "With You Anywhere You Are" for Columbia . . . Billy Eckstine's "Sitting By The Window" and "Lost In A Dream" for MGM . . . Jo Stafford's "Diamonds Are A Girl's Best Friend" and "Open Door—Open Arms" for Capitol . . . Sammy Kaye's "My Lily And My Rose" and "It Isn't Fair" for Victor . . . Vaughn Monroe's "Bamboo" and "A Little Golden Cross" for Victor . . . King Cole-Nellie Lutcher doing "Can I Come In" and "For You My Love" for Capitol . . . Vic Damone's "Kiss Me" and "In The Still Of The Night" for Mercury . . . Ralph Flanagan's "Rag Mop" and "You're Always There" for Victor . . . Gordon MacRae's "Half A Heart" and "Poison Ivy" for Capitol . . . Juanita Hall's "Old Bojangles Is Gone" and "I'm In The Mood For Love" for Victor . . .

Other Toppers

LENA HORNE'S "I've Got The World On A String" and "Is It Always Like This" for MGM . . . Roy Rogers' "Stampede" and "Church Music" for Victor . . . "Sitting By The Window" and "Just For Old Times" by Jerry Gray for Decca . . . Columbia's "Dixie By Dorsey" Album by Jimmy Dorsey . . . Bing Crosby's "Big Movie Show In The Sky" and "Yodel Blues" for Decca . . . Arthur Godfrey's "California Is Wonderful" and "I'm Going Back To Whur I Come From" for Columbia . . . Irving Fields' "Wedding Samba" and "Kitty" for Victor . . . Claude Thornhill's "Sitting By The Window" and "720 In The Books" for Victor . . . Helen Forrest's "It Was So Good While It Lasted" and "Sweetheart Semicolon" for MGM . . .

BERT BROWN

know that the whole affair was one of those early-day publicity splashes), one of the artists presented Betty with a huge gold loving cup.

This was almost too much. Betty had won cups for dancing, but this was the first two-gallon trophy she had ever acquired . . . engraved too, with her name, the date and her honorary title, "Miss Hollywood." She was on the verge of tears. She was overwhelmed by gratitude. She thanked everyone several times, circling the room, her precious gold trophy clutched to her bosom.

Finally there was no one left except Betty, her publicist friend, a few studio officials and a watchful little man from the Paramount prop department. "I think I'd better relieve you of that loving cup now, Miss Grable," he said.

Betty looked at him blankly. "But I thought . . . I mean, it has my name on it."

"Oh, that washes right off," explained the prop man cheerfully, relieving Betty of the cup and rambling away.

Mused Betty to her mother that night, "That 'Miss Hollywood' championship didn't last long, did it? I may never win an Oscar, but I'll bet I hold some sort of record for brief possession of a loving cup."

Betty's gloom proved to be unjustified. The "Miss Hollywood" campaign "took." Requests for Grable art (Cheesecake, fashion layouts, hat layouts, automobile advertising, beverage advertising—the

lady running upstairs, of course, with glass in hand—) came pouring in. Newspapers and magazines wanted Betty Grable, complete with a shining expanse of stocking, for their editorial pages, and manufacturers wanted exploitation pictures of Miss Grable for their advertisements.

The next thing Betty knew, she was walking around on two of the most famous items in America, and she had signed a contract at 20th Century-Fox. That studio, one of the alert organizations, knew a good thing when they saw it. They got busy in the still gallery: Betty was photographed in bathing suits, ballerina skirts, can-can skirts, Sadie Thompson skirts and trapeze costumes.

One of the photographers analyzed her charm when he said, "Dietrich has the sexiest legs I've ever photographed, and because of that sexiness, one must be careful of the pose selected, the lighting, the costume, and even the expression in Marlene's eyes. Betty's appeal is totally different: she has the grace and symmetry of a healthy, good-natured child. She can get away with the world's most abbreviated costumes because she always wears the faintly surprised, slightly solemn expression of a youngster who has just managed to escape from a playpen. This is proved by the fact that women as well as men consider all Grable portraits 'cute.'"

Furthermore, as soon as the "Miss Hollywood" campaign really began to

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Colors
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BLUE
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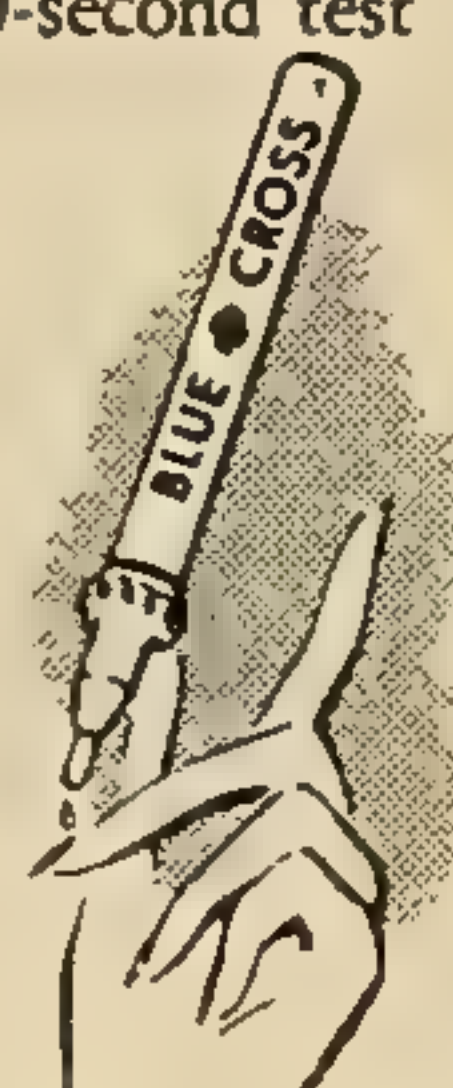
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roll, women as well as men began to write "leg" letters to Betty. Mainly, the boys wanted photographs. The girls wanted information and advice. Literally thousands of demands began to pour in, requesting Betty's "secret" recipe for shaft shapeliness.

One woman wrote, "No girl ever came by your ankles naturally. I am positive that you have had plastic surgery. Please send me the name of the surgeon who did your work, and also tell me the approximate cost."

A photographer's assistant from Chicago wrote, "I am experienced enough to know that most beauty is strictly the result of skillful retouching. I would like to secure a job with your studio because I am sure that I could enhance the photographic appearance of even your lovely legs."

It is a good thing that Betty has the happy-go-lucky nature of a sweet child, or she would have answered these tactless and misinformed individuals as they deserved.

Hundreds of girls requested a list of Betty's alleged "course of exercise to develop beautiful legs," and dozens wanted to know whether she wore some sort of elastic stockings at night. One girl explained, "like the chin straps one sees dowagers wearing in movie boudoir scenes."

An enterprising newspaper reporter once asked Betty what advice she could broadcast about attaining limb loveliness. "The easiest way for a girl to have pretty legs," said Betty sincerely, "is to have a grandmother who had pretty legs."

This simple observation nearly provoked a riot when it was printed. No woman in all America, apparently, was willing to accept heredity as the chief provider of good looks from toe to torso.

At the present, Betty is still clinging to her trust in her grandmother's bequest, and there may be something in it because both of Betty's daughters, Vickie and Jessica James, have exceedingly shapely underpinnings.

Betty also acknowledges that her years of dancing undoubtedly had something to do with developing the firm muscles, the flexible tendons and the clean leanness which make up beauty of contour.

Aside from her inheritance and her years of exercise, Betty has no explanation of her assets. Like most actresses, she has an occasional body massage, but she practices no trick exercises, has no secret formula.

Incidentally, the story that Betty's legs have been insured for a fabulous sum by Lloyd's of London is not true. She has never taken out a penny's insurance of that sort.

From the very beginning of Betty's standing as owner of America's prettiest legs, Betty's studio began to suffer the first of a series of periodic bombardments of protest from Betty's fans. The fans were not going to have their girl pushed around. When Miss Leora Thompson, a New York illustrator's representative, selected the owners of the ten best-looking pairs of legs in the U.S. and OMITTED Miss Grable's name from that list, sales of pens, ink and typewriters nearly doubled overnight and telegraph offices were jammed. Avalanches of angry mail descended upon Miss Thompson for leaving Betty out, and upon the studio for allowing her to be left out. What the studio should have done, aside from strangling the astonished Miss Thompson with her own nylons, was not made clear.

The fans also howled when Betty worked in a 1900 costume, with street-sweeper skirt, in "The Shocking Miss Pilgrim." In that picture, there was one brief scene in which Betty climbed a ladder and snagged her stocking, but that momentary glimpse was not considered, by fans, a satisfactory exposure of the Grable gams. Neither did the fans like "The Beautiful Blonde From Bashful Bend"—too much script and not enough nylon, they cried.

The studio has taken no chances with Betty's new picture, "Wabash Avenue." In this musical, Betty has seventeen cos-



Ronald Reagan and Ruth Roman, now a steady twosome, are welcomed by Del Sharbutt as they arrive for opening of new play at the Century Theatre.

tume changes, and she does ten numbers in satisfactorily minimum outfits. She is once again the pin-up Grable of every ex-G.I.'s dreams.

As everyone knows, the most famous of all wartime pin-ups was that celebrated back view shot of Betty in a bathing suit, plus opera-length hose and high-heeled white slippers. According to latest count there have been 750,000 of these portraits mailed to fans throughout the world. At the peak of the demand, 90,000 were mailed in one single month.

That picture has a story. The shot was taken for "Sweet Rosie O'Grady." To satisfy a plot angle in the script, Betty's portrait was supposed to appear on the cover of the *Police Gazette*. She was photographed in the white bathing suit, a black garter on her left leg.

The Hayes office did not object to this as long as it was used only as a magazine cover in the picture. However, before the studio could release the shot as a pin-up picture, that naughty black garter had to be air-brushed out.

That picture brought on the usual request for gifts of Betty's stockings. The stocking situation is this: At the beginning of a picture the studio orders several dozen pairs, all of the same color, for each of Betty's costumes. Even so, it is sometimes necessary to dye other pairs in order to finish the dancing sequences. Betty occasionally spends an

unlucky morning ruining four or five pairs. Certainly there is seldom even a singleton stocking left undamaged when a picture is completed. The opera-length stockings are especially woven to Betty's specifications by a stocking manufacturer: Willys of Hollywood.

Betty's unique fame has brought her some unique embarrassments. She never mingles with a crowd (*at the races, for instance*) without overhearing several women observe in ringing tones obviously meant to be heard, "I don't think her legs are unusual. Even I can fill a stocking as well as she can!"

During the parlous days of the New Look, Betty went to market one morning in a house dress which she had not had time to lengthen. As her groceries were being checked, Betty heard one passing woman say to another, "Wouldn't you know that Betty Grable would ignore the New Look and wear her skirts above her knees just to let everyone know that she is Betty Grable?"

Betty always pretends that she doesn't hear.

After all, her best possible retort is preserved forever in the concrete forecourt of Grauman's Chinese Theatre. There, in a position into which Betty was lifted and lowered by a soldier, a sailor and a marine, are the prints of the most famous legs in history.

No other woman, no matter how gamourous, can make that statement.

The Secret Story I've Never Told

Continued from page 37

We are born individuals, with our own idiosyncrasies. But, as we take definite steps, slowly we gain confidence by putting our best foot forward on the particular road that seems natural to us. Then the quick recollection of how certain people have tried and won can start a fire in our faltering hearts. What they have done, we may be able to do, too.

Every girl wants to be married, regardless of whether she has any career ambitions. When I wonder about love and speculate on marriage, myself, I invariably find I am recalling the wonderful success two Hollywood stars have made as wives and mothers. They have all the spotlighting any star could possibly wish. And so much more besides! They have grown into real women, in every sense. They are adored by their husbands and children, but not merely for their glamour. They have budgeted time to deliberately create, in spite of all the pressures in these distracting years, marvelous homes and families. They feel the old-fashioned glow a woman can get only when she matters sweepingly, personally. Still they are vibrant moderns, who actually live in beauty today because they have deserved it. I mean Jeanne Crain and Loretta Young.

I first met Jeanne when we did a radio broadcast together. I like to go to opening nights, so, after that, I managed a hello no matter how crowded the premiere. Gradually, since we're alike in our

hunch that friendship is too rare a treasure to be based on first impressions alone, I've had the chance to discover at firsthand how genuine Jeanne is. Of course, being married she has more responsibilities and leads a very different sort of whirl. I gasped when I heard she served a triple-family dinner recently. She entertained all of her own and all of her husband's nearby relatives. Twenty such beaming faces on my hands, at this point, would throw me, absolutely. But she must have had as satisfying a time as she gave them.

When I'm invited to one of her parties, I'm intrigued by the lovely liveableness she and Paul Brinkman have artistically incorporated in their contemporary house. All Jeanne's flair for sketching has joined with his mechanical and engineering flair, so they designed every inch of it together. She slides back the glass doors between the combination living-dining room and the terraced garden so we can all eat supper on separate little tables outside. There's never the slightest sign of fluster.

One envies the superb poise with which Jeanne Crain runs her household. Any woman should acquire her capable ways if she is going to have the same domestic ease eventually. I still am perpetually rushing in and out of my own house, with Aunt Cis and Uncle Pat hovering by to help. I'm determined to become as practical as a bachelor girl can be, however. Jeanne's influence has helped me to real-

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ize that I must become an authority on so many everyday things I have avoided to date. Now I see that food, as well as one's moods, must be tender if a man is to be happy. Scrambled eggs and rice pudding are my meagre cooking specialties so far!

I had not met Loretta Young until recently. One of the odd facts about Hollywood is that you may never be introduced to many of your favorite people even though you're in the movies yourself. Unfortunately, Hollywood is not a small community. You know most players only by their reputations. I've been impressed by Miss Young's ever since I reached California at fourteen. She's proved that a beginning such as Jeanne Crain has made can last in Hollywood, for Miss Young is equally successful on- and off-screen, year after year.

Frankly, in studying the type of clothes that can be the most flattering for me, as well as in selecting the furnishings for my first house, I have prodded myself with the constant reminder that Miss Young, and other accomplished women like Miss Young, have perfected themselves to their present standing. I've been acquainted with Loretta's youngest sister, Mrs. Ricardo Montalban, for some time, and she reflects the same exquisite taste that her famous sister has.

How pleased I was when a group of us volunteered to act in the filming of Father Keller's "You Can Change the World," and I found myself working with many people I had long admired, including Bing Crosby, Jack Benny, Loretta, Director Leo McCarey, and Irene Dunne!

And speaking of Irene Dunne, I've always had the most profound respect for her versatile acting. When I had to shift suddenly from heavy dramatics to comedy, I recalled how skillfully she made that same transition and, somehow, that helped me. I began singing on the stage, as she did, which was another link I noticed from my viewpoint.

The devoutness of her religious faith would be an inspiration to many! Regular church attendance is a part of being a good Christian. Her leadership on charity and civic committees has always struck me as so worthwhile, also. It's made me conscious of the efforts we should all make along those lines. My opportunity on the civic score presented itself when I became Mayor of Toluca Lake, my own residential section of Los Angeles.

Her gay, yet dignified femininity colors not only her private life, but has been accepted in all publicity about her. That is for me, too. You know how brash Hollywood publicity can be. I want exactly that same dignity Miss Dunne has had from the very start of her remarkable career.

The fact that she is a splendid golfer is one more side to her well-rounded personality. It would be fun to play golf with her some day. I know she's scored a hole-in-one, and that my fairway shots can stand considerable improving before I can credit myself with even a birdie.

I could go on about the brilliance with which she has guided her career, because

I'd like to go on acting after I marry, as she has done. I could reveal that when I'm sent out on personal appearance tours around the country, I attempt to represent the motion picture industry as favorably as I possibly can—as well as I'm sure Miss Dunne does! But I'll stop raving.

There are too many people I've admired for their fine traits to name them all here. But whenever I fall a little behind schedule, for instance, I think of Betty Hutton. Stupendous is a colossal word, but it's the only one that fits her amazing vitality. Her zest is a whirlwind tonic for anyone! Betty's bounce isn't simply an automatic physical outburst. She radiates so much sparkle because she's so tremendously curious about everything, has the urge to live to the fullest extent. Unlike as we may be on the surface, we have this urge in common. Mine is the quiet brand of the same vitality. I don't know who Betty thinks of when she slows down, but I remember her. It's like ringing a fire bell in my head. I'm instantly up and trying, full steam, again.

There are two gentlemen in New York who don't even guess they are influencing me, though I'm a whole continent away. It was a challenge to act in a serious drama for a whole season on Broadway when I was twelve. That led directly to my long-term contract at Universal-International. Now that I'm twenty-one, I suspect I may return to Broadway at some indefinite future date. When I do, I rather hope it will be in an operetta instead of a play. At the same moment I got my movie break in "Mildred Pierce," Rodgers and Hammerstein offered me the romantic singing lead in their "Carousel." I couldn't accept. You know how they rate in their league, since they've ranged from their "Oklahoma!" to their current "South Pacific." So the singing lessons that fill a portion of my daily routine have another Rodgers and Hammerstein bid as their motive.

Should I ever do a straight drama on the stage, as an adult, I would be very eager to play the same type of roles that Helen Hayes has played. In my estimation, she is the queen of actresses in the theatre. I met her once on a trip to Manhattan, and she exceeded all my expectations. She hasn't an ounce of artificiality. When you're tops, you don't have to depend on any props. Her outstanding talent hasn't upset her marriage, either. Those who know her well tell me she is ever a sincere, grand person.

There are strangers whose extraordinary accomplishments have influenced me from afar, quite unconsciously on their part. Because I love opera and collect operatic records, someday I would like to meet Madame Flagstad. Her God-given voice is truly unmatched, but her devotion to the standard of artistic excellence is almost as breathtaking.

Clare Boothe Luce is another person I've heard so many stirring things about! The way she has turned from an acting career to writing witty plays and films and to politics is evidence of her trigger-fast mind. Moments when I might be mentally lazy, I reprove myself with a

little talk on how she'd whip into a situation. I've been assured she is the most scintillating of hostesses, besides. She makes one feel a special guest, no matter how many are invited.

I've only recently reached voting age, so I know I need all the inspiration I can get, from whatever valuable source. Teaming with Farley Granger now in Samuel Goldwyn's "Our Very Own" has meant one more challenge away from my own studio lot, and I hope I've returned with a little more wisdom about acting. I have known Farley for some time, but it was our first picture together. I might say, in all truthfulness, that it was a lot of fun. Farley is a very talented and handsome young man, who has the burning ambition, the sensitive humility, and the essential strength and kindness I like.

I Know That I'm In Love

Continued from page 43

hurry to take any big step.

We always have a lot of fun together. Not that we do anything spectacular. During the week when we have no early calls at the studio, we'll go to his house—he lives with his cousin, by the way—to look at television or we'll go to a late movie. On Saturday night, however, we really step out. In most cases we go to a party at someone's house—and once in a while we'll go to Ciro's or Mocambo to see a prominent performer who may be appearing there.

But no matter what we do, we enjoy each other. Among the things I like about Arthur is his fabulous sense of humor. I believe that if he were dying he could make a joke of it. He can see the funny side to almost any situation. He simply won't do anything that will make him unhappy. At the present he's working on "Summer Stock" at MGM while I'm at RKO doing "Jet Pilot." I've gone to MGM a few times to meet him and he's always keeping the set laughing with his gaiety and wonderful spirit. It's no wonder his goal in life is to be a comedian—he should be.

He is also considerate and kind. Some time ago he started a charm bracelet for me, and each charm represented a picture I had made. He gave me a Scotch bottle for "Hills Of Home," a rose for "Romance Of Rosy Ridge," a bar of music with notes on it for "Words And Music," a Santa Claus for "Holiday Affair," skis for "If Winter Comes," a ballet dancer for "The Red Danube," a doctor's bag with tools sticking out of it for "The Doctor And The Girl," a book with "Little Women" written on it for that picture, a tea cup and saucer for "That Forsyte Woman," a gun for "Act Of Violence," and now he's given me a jet plane for "Jet Pilot." That is really a wonderful gift, something only a thoughtful person would think of.

Arthur has other admirable qualities. He is different in that he can mix with anyone. This is surprising since he has a very analytical mind and you'd think that characteristic would make him particular about the people he wanted to

In your enthusiasm for those who inspire you, don't lose sight of this. You can be cheered up by their feats, but you must go on from there on your own. You mustn't forget yourself, the foundation on which you must build. I know I'm a girl who likes to start out for a dance and then, sometimes, be whisked surprisingly to the beach instead, for a fast ride on the roller coaster. I'm aware that when I'm asked for a Sunday drive, I'd rather not know in advance where we're to go. I'm positive that the best is *yet to be*.

I am bound to meet that someone who'll influence me most of all. It is nice to have that feeling of expectancy that Spring is right around the next corner. Maybe I'm about to bump into Mr. Elusive. April has always been my favorite month!

be around. He is also honest and he doesn't spare me when it comes to comments about my work. He praises me when praise is due and he is frank about a performance he didn't like. I appreciate this in him because I know that I can always get an honest opinion from him. And what better basis is there for a future than honesty?

Yet with all of those fine qualities we are not engaged. At least I have no ring and we've set no date for any wedding. I don't think that I'll ever have a ring, even if we should decide to marry. To me, an engagement is something that is in the mind and heart. It needs no formalities to make it a specific, concrete thing.

I frankly like going with just one person. Not because it's easier and less complicated, because it isn't always so simple. When she is dating just one boy, a girl is often afraid to wear a certain dress too frequently. She is acutely aware of doing things to please him. But I don't think Arthur would mind if I dressed the same each night I saw him. He doesn't worry about such things. On the whole, though, I feel that the steady routine is better because you have fewer worries—the kinds of worries that come with having a lot of dates. If you're dating several boys, you worry about the kind of a guy each date will be. There is also the process of knowing which is the right fellow and which isn't—and that trial and error method can get a bit cloying.

I don't mean to imply that I favor going with only one person. That may be all right with me now, but what applies to me doesn't necessarily hold true for some other girl. It all depends on the attitude of the girl herself.

I don't think, however, that having a lot of dates makes a girl overly cautious about getting married. Nor do I think that they make her too particular. But I can't see what is wrong with postponing any final decision until you're sure what you want. After all, a lifetime is a long time to spend with a person. If it takes a year of just going together while

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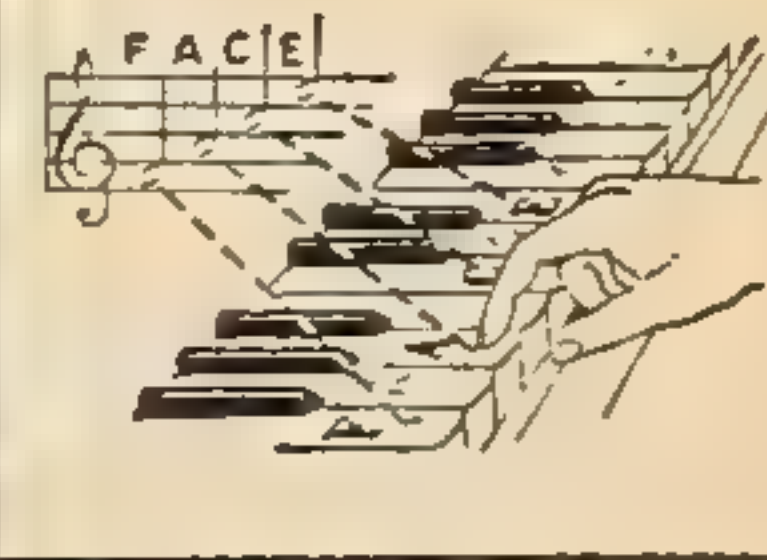
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you're making up your mind, I think that's all right. It's better to see that person for a year, to know him well, than to make a hasty move and find out later it was a mistake.

In the mail I receive from fans, some girls have asked me if I thought that it was advisable to have a lot of dates. Here again I'd not issue any set rules. I happen to believe that dating more than one boy is all right because, when you meet the right one, you'll forget the others. In my case, if I liked a boy I went out with I dated him again. If I didn't care for him, I'd refuse any other dates with him. In that way I was able to get an idea of what I wanted from a real love. And that is how I found I was interested in Arthur. Most of the qualities he had, I admired.

I have been especially annoyed by articles that have appeared in which such bald statements as "Young girls of today take marriage too lightly" have been made. That is making a general rule—and I don't believe in rules. Only the girl herself can tell whether she considers marriage a brief interlude between the preacher and Reno or whether she looks upon it as a lasting thing that needs work to make it click. Any decision in this matter, I feel, must depend on the associations the girl herself has made, on her own emotional growth and stability, on her own relations with boys. I grant you that the divorce courts have made it easy to cancel out marriages—but I also think it pays to remember that not all young people flock to divorce courts when trouble arises. A good many work out their difficulties.

So again—how can you set up a code to follow on such a matter?

Naturally, I want to get married. Right now I'm living with my parents in an apartment. For a while we had planned to buy a house, but somehow the debt we'd have had to acquire was too forbidding for me so we decided to fix up our place—even though it didn't have a fireplace (*and that's an obsession with me*) and we were paying too much rent. Then, too, if I should marry suddenly, a house would be a pretty useless item to me—unless my parents took it over.

I don't want too much from a marriage, though. I only hope to get from it what I hope to get in life and a career. And that is one thing only—a happy, growing, adjusted, harmonious existence. I want a happy relationship of sharing, of experiencing our moments of happiness and our moments of sadness. But to gain this completeness I have not bound myself by a set of "do's" and "don'ts." How can I say what I'll do six months from now. Every time I'd change—and we all do change—my rules would probably be altered too. My philosophy about happiness in life, then, and about happiness in marriage is to *know* that the best is going to happen. I don't think it's wise therefore to say "I hope for the best," because that is leaving too much to chance. On the other hand, if you know the best will come to you, it usually will.

Probably because I believe as I do, I

don't find it hard not to jump into marriage right away. What is meant to be will come to me. And there is no sense in trying to hurry it along.

I am very grateful to my career because I'm sure it will make me a better wife one day. It has given me a chance to meet new people and it has certainly helped me to grow. I'm not the same girl today that I was two years ago—and I'm not at all like the person I would have been if I had never come to Hollywood at all. There's no reason why I should be the same. Any girl grows with new experiences. Even her ideas of men change.

I've never said to myself either that a man must have this or that quality to be a good husband. Oh, I once thought I'd marry a tall, husky man since I'm rather tall myself. But then I met Arthur. He is six feet tall, yes, but he is very slight. So it doesn't pay to limit yourself by setting out a pattern to follow. If I had followed any pattern I doubt if I'd ever have taken Arthur as seriously as I do now, since he is almost the direct opposite of the kind of man I'd probably have said I'd wait for.

In the same way I've tried to avoid saying, "I'll marry when I'm 25 . . . I'll have two children by the time I'm 29 . . . and I'll retire a week from some Tuesday at 5:30." I will marry when I know it's the right thing for me, when the love I feel is so perfect there can be no need for hesitancy. I'd not consider age as a requisite to a marriage. How could I say I wouldn't marry young, for instance? I couldn't because I did marry when I was young—and I had the example set by my mother and father who married when they were in their teens. The right time for marriage depends, I think, not on age but on the persons involved. Some are ready for the step at seventeen—others aren't ready for it when they're thirty.

I have a great deal to go on when I face marriage again. To keep me on a steady plane, my mother's and father's happiness is of real influence. I have the experiences of my own marriage to fall back on, the mistakes not to repeat. I am a far wiser girl than I once was—and I want no doubts whatever when I make the move.

It's in the matter of doubts that I would stick by a rule. If I had any doubts I'm sure I wouldn't get married. I don't think any girl can kid herself into being in love. And I don't think it's unwise to pull out of a planned marriage even at the last minute if there is still a question in your mind. I think marriage takes too much work to saddle it from the beginning with an uncertainty of its advisability.

Until both Arthur and I are entirely sure of ourselves, we shall go on as we are now, having fun together because we have a lot in common. We want a marriage to last and we want to solve any individual problems well in advance. We have both discovered that the mere fact of being in love doesn't take care of the obstacles that may come up. Rather, love has a way of increasing those diffi-

culties. But as long as there is a desire between us to share our problems we at least have a basis on which to work.

I believe now we are suited to each other. We don't take ourselves too seriously but we are also not short-sighted. We know we have faults to be ironed out.

But it's fun putting our own house in order. Until we come to a final decision—be it marriage or a belief that it's best to call the whole thing off—we shall leave the speculation to the columnists. We will know the truth about us and that's all that matters.

How To Get Along With Women

Continued from page 45

stage, it won't hurt your cause to remember them. Once you are married, you can relax to a reasonable degree: you carry the heavy packages, she will be able to stagger along with her own pencil.

Should a wife work? Plenty of them do these days; it's a matter between them and their husbands. When I married Alice Wiley, she was an actress. We met when we were cast in the same play in a Federal Theatre show. For a time she kept on with her career after we were married; in fact, she supported me for awhile; and we both take it for granted that, when the right time comes, she will go back to it, but just now she's fully occupied with our three children. Our youngest is eight months old.

On the screen, I seem to run into the adult triangle problem. In "No Sad Songs For Me," I play a decent sort of fellow who behaves himself as a husband, but, through no fault of his own, manages to get tangled up with another woman, also a nice person. Although in this picture I felt that even a dull husband would realize that his wife was ill (*this one doesn't*), the story is so presented that you have sympathy with all three characters.

In Hal Wallis' "Thelma Jordan," I play an assistant district attorney, happily married to a nice girl, who gets mixed up with an unusually attractive woman. It does happen, you know.

Old Harry Carey's advice would have helped both these husbands.

"No matter what you've done," he used to say, "never admit it! Even if a woman sees you doing whatever it is, deny it! Make her believe she was mistaken. No woman wants to face the fact that you have done her a wrong, because then she'll have to do something about it. Don't embarrass her. If it's a serious thing, and she's sure you've deceived her, she can't ignore it. That would seem as if she said: 'It's all right, dear!'—a shocking situation. But if she doesn't *actually know*, she can continue to live with you, without losing her dignity." He was so right.

They tell me the money problem, and who should handle it, is Number One on every household agenda. That's not true with us. We have a joint account; when the bills come in on the first of the month, whichever one feels stronger pays them. If you are a real family, you both know how much money there is, and you figure out how much you can spend. If you don't stay inside the budget this month, you realize you'll have to skimp next month. If you are adult, you soon learn about finances. We haven't yet.

I have a sister who worries about the price of turnips, and spends ten minutes

comparing the sizes of two cans of peas before she selects one—then goes out and buys a thirty-dollar hat. She's a truly feminine girl. It used to irritate me to see her struggling to save a couple of cents on groceries, but now I think it's amusing. Once you learn to laugh at women's foibles, you get along fine!

Before you are married, there's the question of dating girls. It's recognized that the man foots the bill when he takes a girl out. Occasionally, however, a college man, or one making a small salary, who can't afford an expensive nightclub or other high-tariff affair, is urged to escort his favorite girl there. Then they might go Dutch. I'd never encourage him to let *her* take *him*. But this depends on the relationship between them. With some girls, it could be fatal.

There's the neat man and the careless woman; or *vice versa*.

My father is a very neat person, but my mother has a habit of leaving things around, casually dropping an open book on the couch, a scarf on a chair, a purse on a desk, cheerfully littering as she goes. My father follows her around and picks up after her. Sometimes he gripes a little, but they've been married for a good many years, and I doubt if they'll split up over this now.

It's a mistake to think women are the neater sex. Go into a bachelor's apartment without notice, and you'll find everything in its place. But take a girl by surprise and you'll find stockings hanging on her chandelier, clothes scattered here and there, ash-trays full, unwashed dishes in the sink.

I doubt if you can cure an untidy girl. If you marry her, make up your mind to pick up after her and like it. And women particularly should do the same for untidy husbands.

Then there's jealousy. . . .

I once went with a girl, a very nice girl, who was terribly jealous, and not of other girls. She resented things I was doing that she had no part in, games I played in which she couldn't join. Once I swore she was jealous of a glass of beer I drank, because she didn't like beer! I forget the rest of it, because Alice came along.

I don't pretend to be above jealousy, given cause. It's rather flattering to realize that your wife can be jealous on occasion. I know I'd hate to think Alice didn't give a hoot *what* I did! But it's distinctly juvenile to try to arouse that evil emotion.

If you want to be successful in getting along with women, remember to avoid terms they don't like. Alice hates being referred to as "the better half," the "lit-

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tle woman," and so on. Naturally, it depends on how a thing is said; there are ways of joking that amuse a woman; other ways make her want to cut your throat.

In courtship days, a little indifference at the right moment is a good idea. Women use it all the time—why shouldn't men?

On the other hand,—

*A Little Flattery
Now and Then
Makes Husbands
Out of Single Men.*

Take my word for it, the same thing makes wives out of bachelor girls.

It may be trite to tell you to call the clever woman beautiful, and to refer to the beauty, in her hearing, as brilliant,—but it's so true.

As to getting along with—

Women who nag: at five, my daughter is a nagger. I simply laugh at her, or nag back. If your sister nags, ridicule her. You can always walk away from the nagging woman you don't like, but if you love her, it pays, now and then, to give in. At heart, you know your mother is probably right when she urges you to come in out of the rain and change your wet shoes or you'll make your cold worse; maybe your wife has a point if she keeps at you not to drive so fast in the fog. Laugh at them, but do it.

Women who talk too much: Talk more and louder, if you can't get away. Retreat, if possible. But be certain she's not saying something worth hearing: you know nobody ever learned anything with his mouth open.

Women who fuss over you: I like that; they can never make too much fuss over me. My wife recently had a friend staying with us, a girl who had a dozen brothers. She understood men; and enjoyed making the right kind of fuss over them. She was a pleasure to have around.

If a woman doesn't matter to you, I'd say: let her get along with you!

Women sometimes make a great effort to please their men; the men realize it, yet aren't pleased.

There was an actress who thought she

must take up golf because her husband was a champion at the game, and everybody had told her that a wife should share her husband's interests. She hated walking about trying to hit an elusive ball, but she went doggedly around the links, following the poor man and holding him back, until one day, as she sat exhausted on the golf club veranda, she overheard a man say: "Poor old Tom! How can he stand it? His wife won't even let him enjoy his golf alone!" She withdrew in great relief.

That problem isn't ours. I play at tennis. Alice isn't great at it, either, but she plays, too. Tennis is a friendly sort of game; you can sit on the sidelines and enjoy watching, even if you don't play.

If your marriage is on the right footing, neither of you need struggle to learn to do something just to please the other; unless the learning one is really interested in whatever it is.

Women being women, they are usually interested in clothes. If a woman happens to be interested in you, she'll want you to approve of what she wears. Which usually means she takes you along when she's buying an important garment.

I hate to go shopping. I worry Alice when I go, because I get impatient and want to go on somewhere else before she's finished looking. But if she shops alone, she's apt to buy things I think are too conservative.

Perhaps she shows me a dress. I say: "It's all right." "Oh, you don't like it!" she'll cry. "It's beautiful, dear," I say. It's no use. Alice is unhappy with her dress. She can see through me, puzzling as I find it.

It's the same thing with my ties. I know at once when she doesn't like one, no matter how careful she is not to hurt my feelings. It shakes down to our trying to buy what will please the other. You learn, given time, though trial-and-error plays hob with the budget.

Actually, my advice boils down to this:

Adopt a friendly relation to women you like, and get as far away from the others as possible. And *relax!*

Which proves I know nothing about women . . . but who does?

To Be Or Not To Be A Heel

Continued from page 48

bouncer—say, 'Nothing's too good for Widmark. He's a regular.'

"I'll have to admit playing a menace does have its compensations. You can be as brave as you want. Have you ever seen a screen heavy who couldn't fight his way out—regardless of the odds? Oh, we movie heels are really courageous characters.

"I just hope," sighed Dick, "that audiences don't think I really act that way at home. I never handled a gun, never slapped a girl and never talked out of the side of my mouth, until I got in the movies.

"I'm as brave as the next, but I don't lay claims to being any Samson. The other day I was out riding my weary 12-

year-old horse. She bolted slightly and in reaching for the horn of the saddle I sprained my finger. Now, does that sound like a screen iron-man?"

"How about the other side of the ledger?" we asked. "What are some of the benefits of playing a law and order hero?"

"Glad you brought that up," exclaimed Dick. "If you do play a 'good Joe' role, 9 out of 10 times they let you live through the picture. Do you realize some of the untimely ends that I have come to in my menace roles?"

"I've been shot at more than a target at an Army training base. I've been riddled in the street, off a balcony, in the forest and in a saloon. In the film I just

completed in England with Gene Tierney, 'Night And The City,' I get thrown into a river—just for a change."

"Well, besides living completely through the film," we persisted, "the solid citizen type lead always winds up with the girl."

"I know, but is that good?" kidded Dick.

This Widmark is really a comedian at heart. He has a spirited sense of humor which lurks just beneath the surface. The way he can tell a joke on himself would cause even the Sphinx to giggle.

Take the other night when he decided to wallpaper a portion of the den.

"My wife, Jean, looked on with apprehension, but I continued. When I finished, I thought I'd ruined the room. There were millions of little bubbles all beneath the paper.

"I went to bed vowing never to try and 'fix' things up!"

The next day Dick forgot all about his decision when he discovered all the bubbles had gone and the paper fitted the wall snugly.

"No one ever told me you had to expect bubbles for the first few hours after hanging paper."

Dick's humor is notorious among his friends. His new neighbors are also catching on to it. Many of them have a chance to meet Dick at a riding club.

"My horse, Cricket, isn't exactly in the league with the others that ride at Riviera Club. A fellow who owned a string of polo ponies gave me this one—probably to save on his feed bill. She's 12 years old, as I said, has a lame foot and is sway-backed. She knows she has me buffaloed. Whenever we near an incline, she bucks and walks away. Going downhill makes her feet hurt, so if I want to descend I have to get off and lead her down."

Among his friends, Widmark hasn't any worries about reactions to his menace type roles.

"They know me too well. It's when I travel about that I discover some fans take my parts seriously.

"When I was returning from England, the ship got caught in a storm. Everyone was seasick. I really felt lousy, especially when someone pointed me out as 'the American actor.' 'Can't be,' came back the reply, 'that fella's seasick. Widmark's tough as nails; that couldn't be him.'"

The studio doesn't plan to permanently cast Dick as a heel. In fact, they are going to great lengths to humanize his roles.

"So I just don't have one side and that bad, but I get a little sympathy, too."

If you notice, a lot more emphasis is being put on romance in a Widmark movie.

"I started out as a fellow nobody could love, but they are gradually taking that curse off me."

In "Night And The City," Dick makes love to Gene Tierney and in "No Way Out" Linda Darnell is the object of Widmark's affections. Of course, in most of the footage Dick is up to his old tricks again—being chased all over London by the police in one picture and starting a riot in the other.

"But how about those added love

scenes?" we queried.

"Well, they were pretty rugged in England. (Seems in London there aren't any restrictions about keeping crowds in check when a movie is being made.) While there, I spent seven weeks doing night scenes which showed me being chased all over town. When I stopped running, I did a love scene with Gene Tierney. The scene was shot outside and there were about 1,000 spectators.

"Tell us truthfully," we coaxed, "which do you prefer to play, a hero or a heel?"

"Well," said Dick rubbing his chin, deep in thought, "in a way I like those heel roles. They are kind of fun, and they do attract more attention. If you're not a heavy, the audience is often passive towards you. But if you really turn on the heel technique, they at least take time out from their popcorn to mutter, 'Drop dead!'"

"The main objection to being pigeon-holed in one certain type role is that you always play to the same audience. The people who like blood and thunder type movies will come to see yours. If, however, you play a heel, then a hero—and have some variety, you'll also be seen by the other audience who go for the more peaceful type of screenfare."

Widmark will get his wish to play a variety of roles. As soon as he completes his current heavy role, 20th has selected a sympathetic doctor lead in "Port Of Entry" for him. In it he lives through the final reel and winds up with the girl.

But no matter what type roles he draws there's one thing for certain, the studio plans to please all the fans and keep Dick busy.

His film in England marked his third in quick succession.

"They told me it would be like a vacation working in London—only a five-day week and tea every afternoon. I never worked so hard in my life. With six weeks of night scenes, I never even got close to a cup of tea. I also lost 20 pounds filming those chase scenes.

"It did have its brighter side. I did get to ride to work in a chauffeur-driven Rolls Royce supplied by the studio, and my wife and I did wangle a few side trips to Paris."

While in France, Dick had an opportunity to see one of his films that had been redubbed in French. It was quite a jolt to see himself emoting up there on the screen and hear a smooth, flawless French dialog coming out of his mouth.

There was one thing that they couldn't re-dub, in French or any other language—that was the Widmark laugh. In every land from the U. S. to Trinidad that Widmark cackle heard in "Kiss Of Death" isn't dubbed, but is authentic.

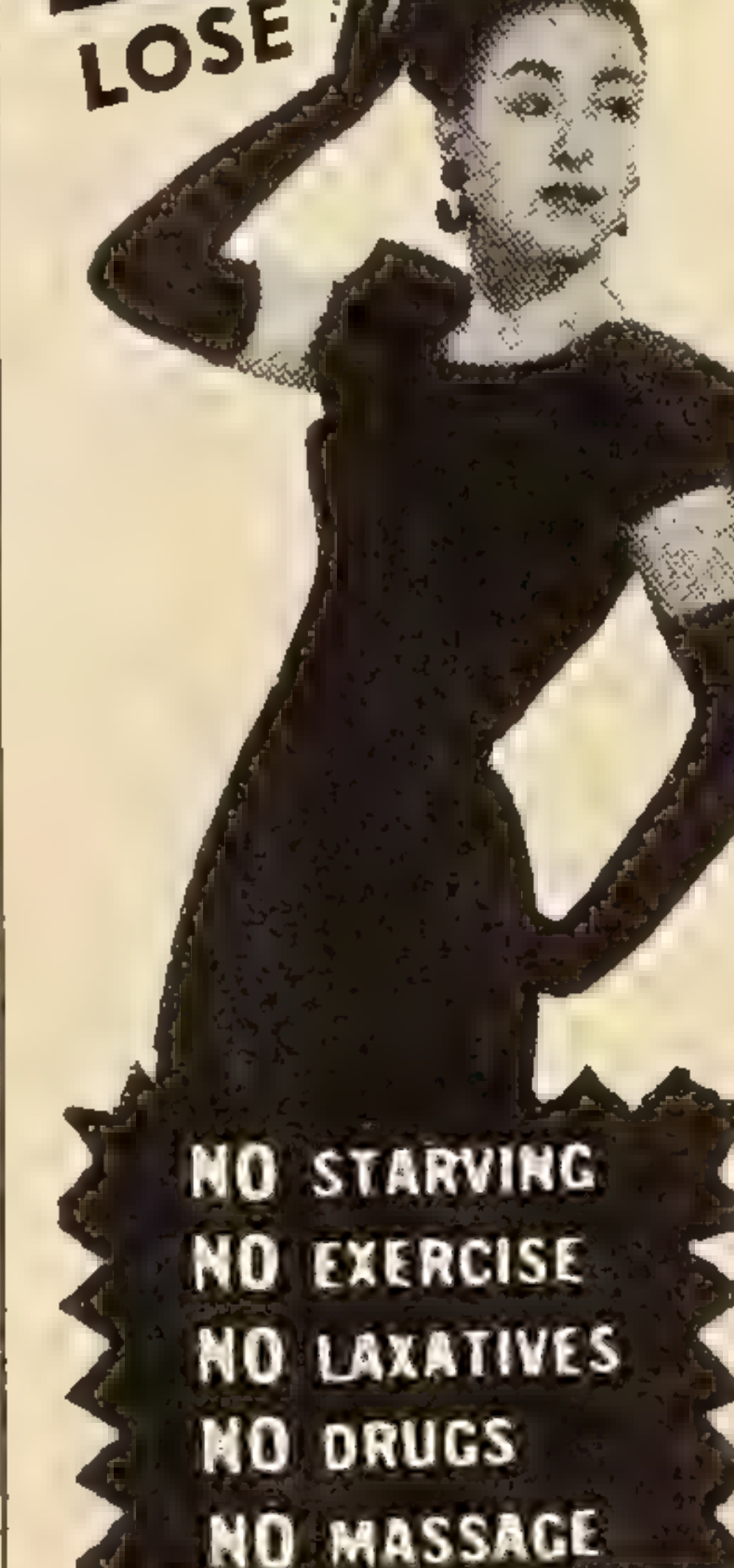
When Dick and his wife left the theatre, they heard some of the patrons discussing the movie. "Tell me," said Dick to a friend of theirs who understood French, "What are they saying? Did they like it?"

"You really want to know?" replied their companion. "Well, literally translated, that one woman said, 'Ooh-la-la! That Widmark ees a heel with such appeal!' And the other replied, 'You're telling me!'"

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Your Guide To Current Films

Continued from page 14

he comes home after a day's toil, and in general be so necessary to him that he'd wonder how he ever got along without her. That's what Dorothy figures, but she was reckoning on her husband being an ordinary man—not a doctor. Not only do Bill's night calls and emergency cases give her the nasty feeling of being a neglected wife, but a femme fatale appears and really louses up Dorothy's matrimonial ambitions. A scheming mother-in-law is another cute trick the poor girl has to cope with. One of those disarmingly frank peeks into the lives of a young married couple, its earthy dialog wears well.

The Nevadan

(Cinecolor)
Columbia

BECAUSE bank-robber Forrest Tucker has absconded with some \$200,000 in gold and was able to hide his haul before the authorities nabbed him, they allow him to escape hoping he'll lead them to the hidden cache. Whom do they set on Tucker's trail? Why, none other than Randolph Scott, the Federal Marshall! Making like he's an escaped outlaw, too, Randy gets right chummy with the fugitive Tucker. It's a good thing he does. Tucker needs someone like Randy around when money-greedy George Macready also tries to get the gold. The cat-and-mouse play between the three is darn fascinating stuff. Nor are the fond looks exchanged by Macready's daughter, Dorothy Malone, and Randy, hard to take, either, in this rugged Western.

The Glass Mountain

Eagle-Lion

HAS all the makings of taut melodrama. There's a composer-husband, Michael Denison, who falls for beautiful, unworldly-wise Valentina Cortesa, and Denison's wife, Dulcie Gray, who keeps a stiff upper lip well-starched while her spouse romps through his infatuation. Having met Valentina in an Italian village during the War, when he was shot down, she becomes the inspiration for his writing an opera based on a native romantic legend. Back in austere, stolid England after the War, Denison can't finish the opera, so he leaves his wife and returns to the voluptuousness of Valentina and Italy. However, unlike the opera which becomes a hit, the love affair dies when Denison's wife is injured in a plane crash. Sometimes good, sometimes dull and sometimes very wordy.

Johnny Holiday

United Artists

TELLS of the rehabilitation of juvenile delinquents at the Indiana Boys'

School. It's a warm, semi-documentary about young Allen Martin, Jr., who really isn't a bad kid except that he falls under the influence of Stanley Clements' promises of easy money. Caught in a petty robbery, Allen is sent to the boys' school where through the understanding and sympathy of William Bendix, he begins his reformation. The job is drastically completed when Clements shoots Bendix. A tearjerker that is sensitively handled and minus sloppy, overdone acting.

Ambush

MGM

CONTAINS a double ration of just about everything that goes to make a rip-snorting Indian picture. Robert Taylor, an Indian scout back in the 1800's, is his usual terrific self and Arlene Dahl, dressed in tight-fitting buckskin frontier clothes rates the kind of wolf call that isn't an Indian signal. Beside trying to keep the Apache Indians in line, Bob gets a yen for Arlene, Army Captain John Hodiak's girl. When Arlene's sister, Jean Hagen, gets captured by the Apaches, all heck breaks loose. The resulting chase scenes and skirmishes are nerve-prodding episodes. As it must to a lot of men, a few of the principals find themselves minus hair. You might say it was a scalp condition that crept up on them. Stop worrying, Bob and Lt. Don Taylor are spared for a pleasant outcome, especially for Arlene and Jean.

The Ideal Shampoo

Continued from page 17

you can use that slightly damp brush to smooth your hair before setting. This will not harm your brush and keeps hair at the right stage for curling. There are special bob pins now for pin curls. They have a flip at the end which slides over curls. Thus your teeth and nails are saved the damage of opening the pins. Pin yourself in place and for an extra smooth, professional look, put a sleeping net over your head or tie a broad band of porous fabric, such as net, around the curled part. This keeps every little hair flat and smooth.

How often should you shampoo? Just as often as your hair becomes soiled, dull and flat. Only you can judge this. Frequent shampooing followed by thorough rinsing will not dry your hair unduly. Most dryness is due to faulty diet and poor circulation. Scalp massage and bending your head way forward or down, when you think of it, will help.

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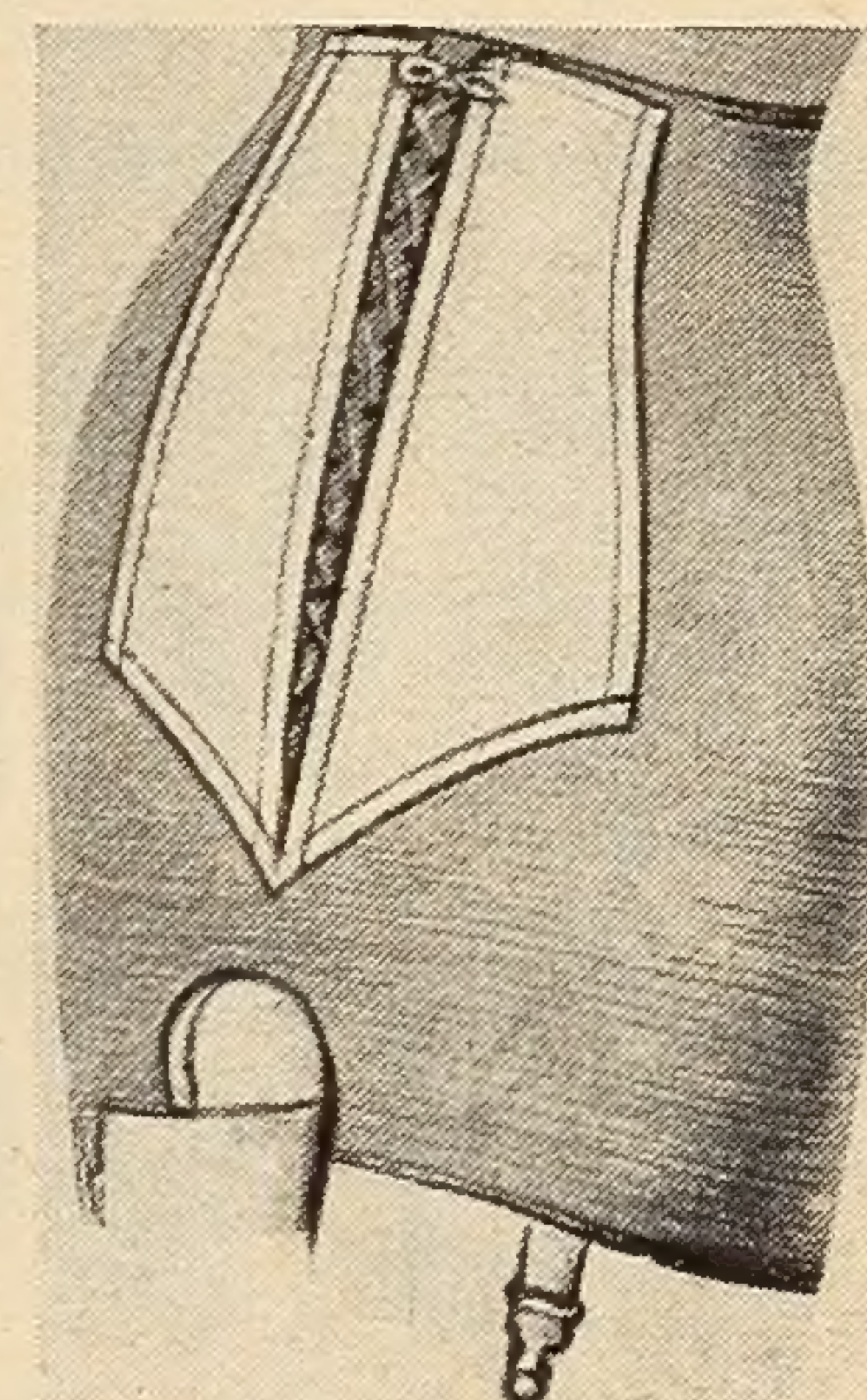
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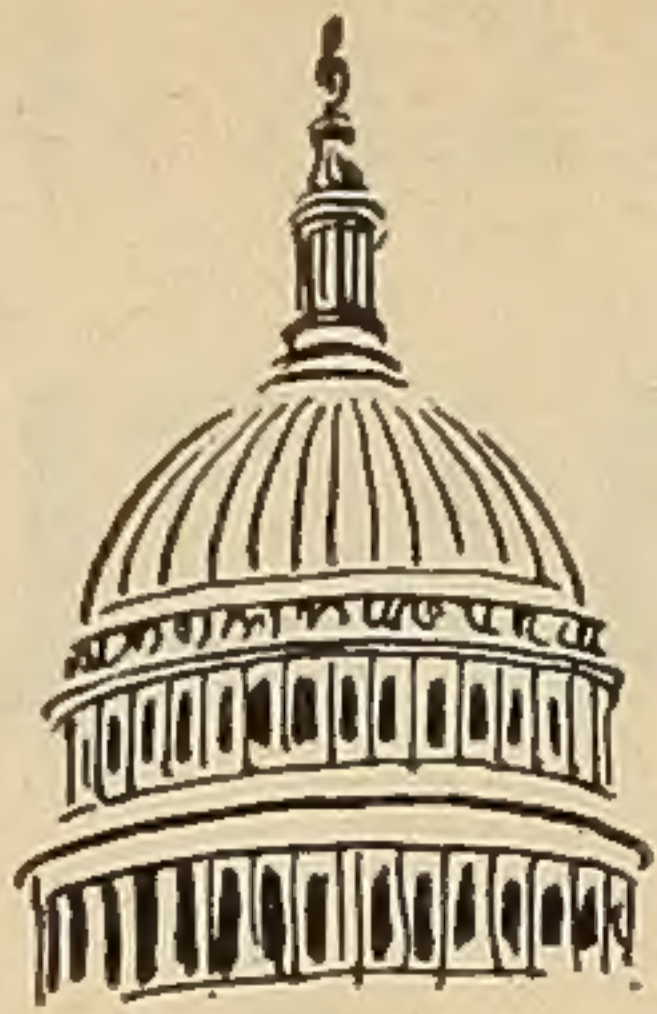
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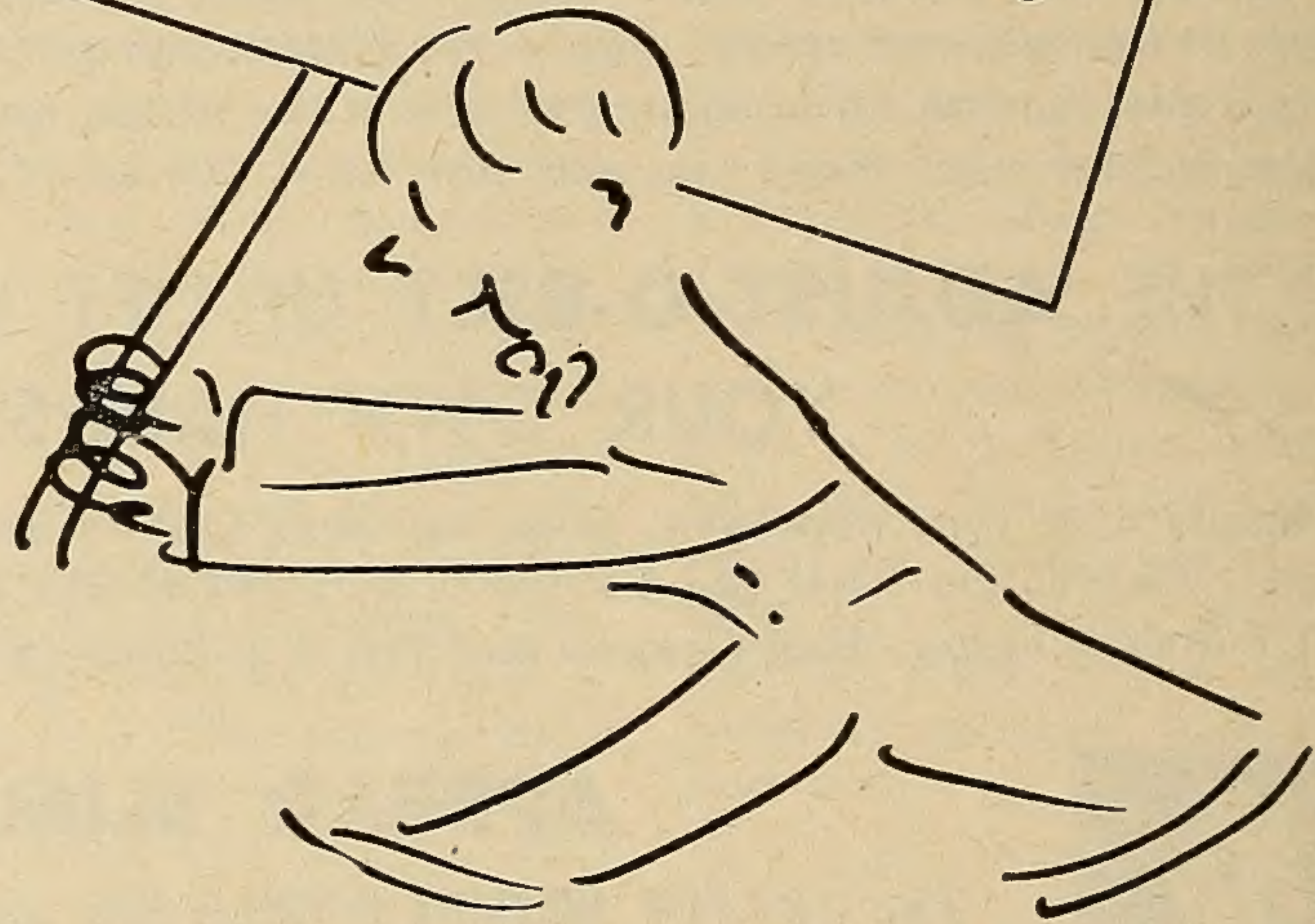
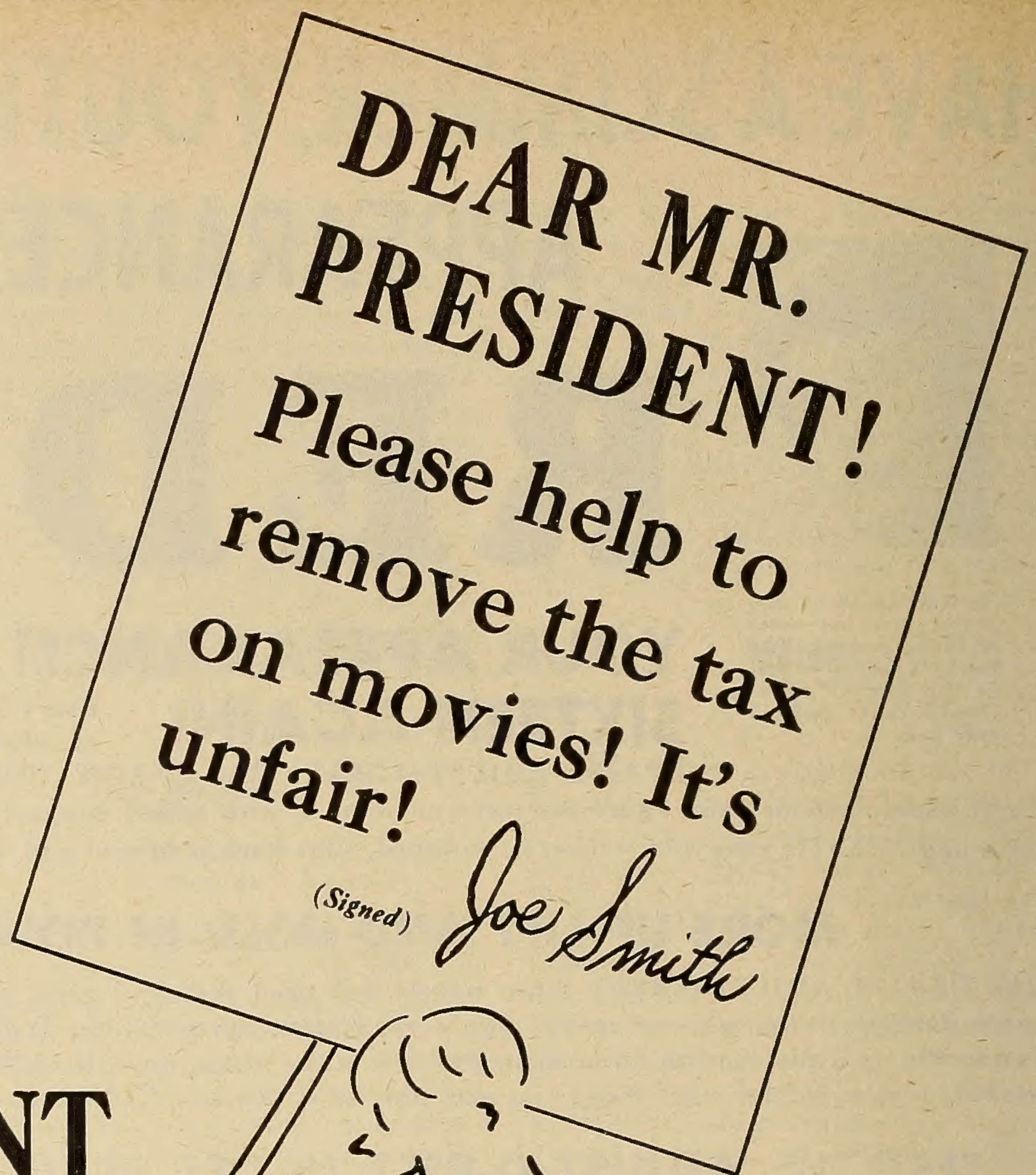
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